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THE

PRICE

3

PENCE

ART OF

Photographic Dodging.

BY TWO

ARTFUL

PHOTOGRAPHIC

Dodgers

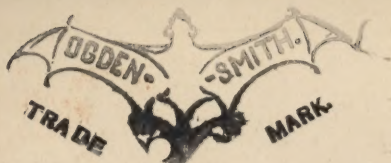
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To

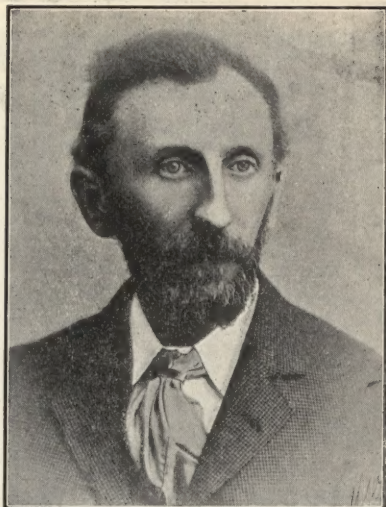
Triumphs.

Tested

Tips

Tersely

Told



*Yours truly,
Wm. Tylar*

Compiled by "RICHARD PENLAKE,"
WM. TYLAR, and others.

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W. TYLAR,

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W. TYLAR.

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BIRMINGHAM.

TO THE READERS OF THE "ARTFUL DODGER."

Sweet are the uses of advertisement. Advertisements of an everyday type are not only costly but are apt to be lost sight of. I have tried to go out of the beaten track in producing an advertisement that will be kept—first, because you pay for it; second, because you like its contents; and third, because you'll feel it a duty to spend some of your spare cash on the appliances figured in its pages. At least that is my hope, as each copy costs more to produce than you are paying for it, and a business cannot be run on philanthropy.

W. TYLAR.

The Artful

Photographic

Dodger.



PRICES

ENGLISH

FOREIGN SIZES.

1/4 pl.	9d	9" x 12"	1/3d
3x4 "	1/3d	12" x 16 1/2"	1/6d
1/2 "	1/6d	13" x 18"	2/-
1/1 "	3/6d		

Crude Notions of Beginners.

It appears, judging from the large number of queries addressed to the photographic press, that the amateur meets with more difficulties in the manipulations of printing and toning than in any other branch of the photographic art. A beginner's notion of printing is very crude; to his mind it means just simply sticking a piece of sensitive paper in contact with a negative until dark enough, and he looks upon the negative when washed and dried as past all further treatment. There is, however, as much scope, if not more, for the display of artistic skill in making a print as there is in producing a negative.

Good Negatives essential to Successful Results.

I would first of all emphasise the fact that it is only possible to get a really good print, one that is perfect in every respect, from a really good negative; but, with care a passable print may be obtained from a bad negative, by what is called "dodging," "faking," or "doctoring." Let us, before proceeding further, consider the question—which is the best paper to use? The photographer himself is the most suitable person to answer this. The market is flooded with different brands. Each certainly has its respective merits, and one is, perhaps, more suited to our requirements than another. If we are inclined to experiment, it must be done without prejudice, and the makers' instructions must be closely followed. After giving a few of the best known makes a fair trial, we shall be able to choose that which is most suited to our purpose. It is advisable when once a suitable brand has been found, and its working thoroughly mastered, to avoid any temptations to improve it, bearing in mind that every dealer and maker says or thinks his own the best.

Tylar's Celluloid Floral Border Negatives

Fig.
3.



Fig.
4.



Suitable Papers for Effective Work.

Speaking from a theoretical point of view, I should say the most suitable "print out" papers for use with various negatives are—for good negatives, any paper; for very thin and weak negatives only the gelatine; and for dense negatives the plain or matt surface paper.

There seems to be, generally speaking, great fascination in the making of a negative, but less in finishing a print; this is difficult to understand, as the former is but a step upon the ladder, and simply a means to an end.

Imperfect Negatives.

As stated before, a good negative will give a good print, but if I estimate correctly, not fifty per cent. of amateur negatives come from the fixing bath perfect. With such a fact as this before us, it clearly shows that some remedy is needed. The remedies are met with galore in the form of intensifiers and reducers. Great objection, however, is raised against these methods, on the ground that negatives treated with the former go spotted and subsequently fade, whilst with the reducer many find a difficulty in stopping the action at the right moment. These methods may be found in any of the technical books.

It may be therefore, that a few other methods of dealing with faulty negatives without the use of chemicals will be acceptable.

Dodging Negatives.

Let us now, in imagination, examine a negative. The shadows may appear too dense, one side thicker than the other, foreground too thin, the distance indistinct, etc. All these matters require attention and correction, and, instead of the elaborate, I prefer the simple method.

Tissue Paper Shades

The simplest and most effective means of tissue paper and blacklead. The tools may be found in every household. I cut a piece of tissue paper the same size as the negative, and stick it lightly to the edges on to the glass side; when dry it may be worked upon with blacklead by a stump or the finger tip. Perhaps the sky is thin and prints dark, so, rub the blacklead upon the tissue paper over the sky portion where it is intended to print lighter.

Artificial Clouds.

At frequent intervals in the sky, extra dabs may be put in in the form of clouds; these, when properly done, show up very effectively in the finished print. In fact, everything that prints too quickly may be held back by carefully working over the desired part with the blacklead or a pencil.

If in a group the faces print too dark a touch of light blue paint will greatly improve the result. A blue pencil, too, is exceedingly handy.



Blocking out by Smoke.

A simple method of temporary blocking the sky out altogether is to hold the negative, glass side down, over a piece of lighted camphor, or the fumes of a paraffin lamp, until smoked quite black. The surplus upon the landscape portion may be wiped away with a soft rag. Great care in handling the negative is necessary, as the blacking is very fragile and easily damaged. If a permanent blocking out is required, black varnish or opaque may be used.



Protecting Weak Parts.

If the thin parts are all in one portion of the negative, a better plan, after they have printed to the required depth, is to protect them by a piece of card laid upon the outside of the frame, or with a pocket handkerchief, which can be roughly adapted to the outline between the dense and thinner portions, allowing the printing to proceed through the uncovered portions for a further period.



To Obviate Harshness.

If, on the other hand, parts of negative take a long time to print, or are exceedingly harsh, they may be made to print quicker by dabbing a little vaseline or oil upon the tissue paper, or by cutting away that part over the required portion. In the latter case the paper may be stuck wholly upon the glass. The light, of course, penetrates more rapidly through the parts cut away, thereby helping the denser portions on before the parts covered by the tissue paper have time to go beyond the proper depth.



Concentrated Light.

Another dodge for increasing the intensity of light on the denser portions is by means of a magnifying glass placed in front of the frame. The time required for printing the covered patch is reduced to one-fourth. The rays must not be brought to a focus on the negative, or the heat will crack the glass.



PRICES

ENGLISH.

FOREIGN SIZES.

1/4 pl.	9d	9" x 12"	1/3d
5x4	1/3d	12" x 16 1/2"	1/6d
1/2	1/6d	13" x 18"	2/-
1	3/6d		

Tylar's Celluloid Floral Border Negatives

Fig.
7.



Fig.
8.



Matt Varnish and Its Uses.

Matt varnish may be used with success. The varnish is flowed over the glass side of the negative and worked upon in the same manner as tissue paper. In cases where the negative is very thin, the varnish may be tinted with a pale yellow dye. Parts which are required to print quicker may be scraped away with a knife. Many find a difficulty in applying varnish to a plate. The plate should be held in a horizontal position, and the varnish poured in the centre and carefully carried from corner to corner, until the whole plate is covered, and then the surplus returned to the bottle. With practice, varnishing becomes easy, but the amateur usually sends more up his coat sleeve than on the plate.



Dodging by Ground Glass Screens.

The objection to matt varnish is that it is very liable to damage, and I find that ground glass has many advantages. To use it, take a piece of ground glass and place it, ground side up, on the top of the negative, film side up; work on it, to increase the high lights, with blacklead or blue pencil—the latter for medium effects. Where it is desired to increase the shadows, use a little weak gum water—this takes away the matt appearance, and makes the glass transparent. After this is done, place the ground glass at the back of the negative and print as usual. A softer effect may be produced by placing the ground glass upon the back of the negative, working upon it and printing as usual. In the latter case, two thicknesses of glass intervene between the paper and ground side of glass; in the former case, only one.



Increasing Density.

Another very simple way of increasing the density of any portion of a negative, is to mix some of Judson's yellow or orange dye with half an ounce of gum Senegal, and apply thinly with a camel hair brush, moistened with saliva. It adds enough density to parts of the negative required without shutting out the detail.



To Print Unevenly- developed Negatives.

A marked improvement may be made in a print by printing under green glass or green tissue paper. If a negative be denser at one end than the other, through uneven development or uneven coating, the printing frame may be placed at the bottom of a deep, lidless box, one side of the frame resting against the side, the thinner portion being at the bottom. ☺

Spotting out Pinholes.

Transparent spots, or pinholes, are often found in a negative. As these will appear ugly black marks upon the print, they should be carefully spotted out when the negative is dry. For this purpose, some Prussian blue water colour and a very fine camel hair pencil will be required. It should be applied with an almost dry brush, after the manner of stippling, and on no account should it be laid on in washes. Err on the side of making the spot more opaque than the surrounding parts, rather than the reverse, as it will print white, and the spot may be evened up on the finished print.



Reducing Chalkiness.

Chalkiness is a very common fault, and to remedy this a very suitable plan is to rub the film on the chalky parts with a piece of wash-leather, strained over the finger tip, and soaked with methylated spirit. This plan will improve chalky or hard negatives in a manner little short of miraculous. For interiors it is especially valuable, as it will often entirely remove halation.



Printing from Cracked Negatives.

However careful we are, it is impossible to get along without sometimes cracking a negative. When this happens get a piece of clean glass the same size as the negative, and carefully bind the two together with a lantern slide strip. When printing from the negative, the frame must be continually shifted, and not allowed to remain in one position for a minute's duration. A meat-jack comes in handy here. A flat board may be suspended in place of the meat, the frame laid thereon, and the whole set going outside. The print will then leave the frame without the slightest trace of the crack showing.



Printing in Clouds.

Amateur prints are, more often than not, turned out with glaring white skies. This should not be, as it is unnatural and untruthful; such sights never appear in nature. This, then, brings before us the question of cloud printing. Fairly lighted and well-defined clouds are rarely obtained on the same negative as the landscape although with a properly-constructed shutter this is possible. We have, therefore, to adopt the method of printing in the clouds from a separate negative. It is advisable to have five or six, or even more, good cloud negatives; if not, we shall most likely fall into that popular error of printing, and, perhaps, exhibiting side by side, two landscapes with the same cloud—an event that could scarcely happen in nature.



PRICES			
ENGLISH.		FOREIGN SIZES.	
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5x4 "	1/3d	12"x16 1/2"	1/6d
1/2 "	1/6d	13"x18"	2/-
1/1 "	3/6d		

Jylar's Celluloid Floral Border Negatives



Fig.
11.



Fig.
12

How to Get Your Clouds.

It is an easy matter to photograph clouds. Those clouds with the sun just off the angles of view are the easiest to obtain, and, of course, the best illuminated. Use a slow plate and about $f/22$, giving about $\frac{1}{16}$ th of a second. Use a normal developer, and, so as to get a clear, quick-printing negative, say pyro-soda. Do not elevate the camera too much; low elevation gives better perspective. The elevation should be considered when fitting clouds to a landscape. Clouds from the zenith are seldom suitable for landscapes with a low horizon, and *vice versa*. In using them, be careful that the shape of the clouds does not follow the lines of the landscape too closely, or that objects projecting into the sky do not have the effect of propping up, as it were, circular-shaped pieces of cloud, or come exactly midway between two similarly-shaped pieces. Variety and balance should be aimed at.



Horizon Lines.

It should be remembered that on a hazy day, when we have an undefined horizon, clouds are not often seen in the lower part of the sky; they should, therefore, be lightly printed. A little practice soon renders this a simple and easy matter; in fact, it is much more difficult to describe than do.



Holding back Clouds in Development.

Sometimes, when developing landscapes, good clouds appear in the sky, but, alas! before detail is obtained in the half-tones or shadows the clouds have gone. The clouds, compared with the rest of the picture, are over exposed, and so are obscured by the prolonged development. They may, however, be held back, when the proper density is reached. Procure a wide-mouthed four-ounce bottle, fill it with water, and add half an ounce of potassium bromide. Commence development weak in alkali, or, if the solutions are kept in stock, ready mixed of a given strength, as is frequently the case when sodas are used, restrain well with bromide. In a short time the sky and high-lights will appear; when this happens, with a soft sable brush paint all over the sky with the stock bromide solution, carefully dodging round the edges of the landscape, holding the dish so that the bromide will not run over it, the developer being poured off. If these operations are carefully carried out, the negative when fixed will be found to have a sky in harmony with the rest of the picture. After the sky has been painted all over, the developer must, of course, be applied again, to bring out other details in the picture. Let us now look to "vignetting" and "masking."

Fig.
13.



Fig.
14.



PRICES

UNIONIST

FORNION SIZES

1/4 1/2 3/4 1 1 1/2 2 2 1/2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1/4 1/2 3/4 1 1 1/2 2 2 1/2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1/4 1/2 3/4 1 1 1/2 2 2 1/2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

To Adjust the Cloud.

It is advisable to take cloud negatives a size larger than required; the print may then be placed in the position of cloud best suited to the picture, whereas if the cloud negative be the same size as the picture we are restricted to one position. In order to select the cloud negative best suited to a print, I hold the negative up to the light, and, placing the print behind it, change the position of each until a suitable portion of cloud covers the required space on the print.

Having obtained our cloud negative, the printing in is of little difficulty. The method usually recommended is to cut paper masks to fit the landscape and the sky portions, using each in their turn, but this I consider unsatisfactory, as there is always a difficulty in avoiding a line, showing the junction of clouds and landscape. Clouds, when properly printed in, should show no line or indication of the join, and be, in fact, indistinguishable from clouds taken with the landscape. There are many methods of working, but I prefer the following:

How to Print your Clouds in.

I keep a perfectly level board covered with felt, on which I place the landscape print, face upwards (of course, the sky must be white, or nearly so). A cloud negative, which is larger than the print, is then carefully adjusted in the required position over it, using little weights on the ends of the plate to keep it in its place. A thin board or sheet of card is then placed so as to cover the landscape to within half an inch of the horizon. A soft handkerchief or duster is then placed on the top, so as to cover the landscape, and to follow as closely as possible the outline. The whole is then exposed to diffused daylight, and the edges of the towel slightly moved every few seconds, constantly varying the outline, and thus avoiding any sign of junction in the printing

USE TYLAR'S CELLULOID CLOUD NEGATIVES.

1/4-pl., 9d.; 1/2-pl., 1/6; 1-pl., 2/6.



Vignetting and How to Do It.

The term vignette is understood to mean a gradual softening or blending of a picture into nothingness, and when properly made is, perhaps, the most pleasing style of print.

Beginners generally look upon these methods as beyond their reach, and only fit for a professional photographer, whilst some are vignette mad for a short time, and turn out vignettes by the dozen, whether the subject is suitable or not. Vignetting requires considerable care, and calls for no little taste and skill.

Tylar's Cellulose Floral Border Negatives



Fig.
15.



Fig.
16.

Two rules must be observed: (1.) When negatives are to be vignetted dark backgrounds must not be used; the other extreme, white backgrounds, must also be avoided. (2.) The vignette must not closely follow the outlines of the figure.

Two shapes are usually adopted, oval and egg-shape, the latter being used when it is desirable to include the bust. Vignetting may be accomplished in many ways. The one in general use is by cutting the desired aperture in a piece of card or zinc, laying it on the top of the frame to be vignetted; cover the lot with a piece of tissue paper, and print in the shade. Ruby glass, with a white opening in the centre, is often used. Wax paper vignettes are supplied by most dealers; they are much cheaper than glass, the centres, instead of being transparent, are translucent, thereby acting as ground glass and producing softer effects, especially with thin, delicate negatives.



To Secure Delicacy of Gradation.

The further away a vignette is from the paper the more gradual is the gradation, and more effective is the blending of the shadows and the white margin. Vignettes on a tinted ground are made by removing the printed vignette from the frame, covering with a sheet of clear glass, protecting the printed portion with a piece of red or black paper, and exposing to diffused light until the desired shade is obtained, but in no case must the tint be darker than the original background.



The Secret Explained.

The secret of good 'vignetting' is slow printing. On no account should the frame be exposed to bright sunlight, or harsh lines will show instead of even gradation, and the sun will leak in more at one side than the other, and so give an uneven print.



Vignetting with Sand.

Vignetting glasses and papers may be dispensed with altogether by using what is called a "sand" dodge. Procure a piece of ground-glass or opal large enough to cover the frame, and glue round the edges a wall, about an inch in height, made of wood or cardboard. Having placed it over the frame containing the picture to be vignetted, pour into it some fine sand, just enough to render the bottom opaque; then, with the finger, form the desired shape of opening, and give the top-box arrangement a tap or two to equalise the sand. When it is desired to examine the progress of printing, lift the top off bodily. If it is desired to tint the edges of the print, the sand may be piled upon the centre of the image.

If you cannot get the appliance you need apply to Tylar, it's most likely he can do it.

Fig.
17.



Fig.
18.



PRICES

PAINTING		PAINTING SIZES	
1/2	1/2	1/2	1/2
1/2	1/2	1/2	1/2
1/2	1/2	1/2	1/2

Masking Prints.

Printing in oval or other shaped masks is another popular method. The shapes may be purchased from any dealer, of much better shape and more cleanly cut than an amateur can make himself.



To produce White

Margins.

To produce a white margin, a mask with the desired opening is put between the negative and sensitive paper, and printed in the usual way; the centre, of course, prints as usual, while the margin, being protected by the mask, remains perfectly white.



To produce Black

Margins.

To produce a black margin proceed in the same manner as before; when printed, take it from the frame and carefully cover the printed portion with a disc; cover with a piece of clear glass and print margin to depth required. When a perfectly black margin is required, the simplest method is to lay a disc upon a piece of clear glass in the printing frame, and print margin till black; remove the glass and insert negative in its place, and print the portion required in the space that has been protected by the disc.



Egyptian Vignettes.

Egyptian vignettes are a very pretty novelty, and do not involve much trouble. A dead black or a deep red background should be used; pose the sitter as usual, profile preferable, taking care to have the subject well lighted, but as little light as possible on the background. A piece of cloth or cardboard is hung to the top of the bellows inside the camera to shield the light from the waist of the sitter.



Vignetting during

Exposure.

The material must not be hung too close to the plate, or a sharp line will show and so spoil the effect; the nearer the lens the shield is hung the more diffused will the line be. Experience will soon teach the proper distance and size: it varies, of course, with size of camera. A more simple method, and one I prefer, is to cut a hole in a piece of card, as near as possible to the shape of the bust, and fix the same in the folds of the bellows between the lens and

Tylar's Celluloid Floral Border Negatives



Fig.
19.



Fig.
20.

plate; no light can then possibly reach the edges of the plate, the well-lighted bust only showing. No other vignetting arrangements are necessary—simply print from the negative in the usual way. If the edges of the print do not print dark enough, sand can be piled over the image until the edges reach the required depth.



Border Negatives.

Border negatives are very pretty but some of the designs are so glaring that they distract the eye from the portrait. A print is first taken from the border negative; afterwards the print is placed on the portrait negative, the part—bust or vignette—to be printed in fitting into the blank space left by the opaque part of the border negative, the rest of the negative being covered up with a duster or a piece of cardboard.

Finally, I will touch upon "combination" printing.



To Combine Negatives so as to produce a more Artistic Study.

Prints were produced by this method as early as 1858, by that well-known man, H. P. Robinson, whose picture, "Fading Away," caused considerable sensation at the time. Five negatives were used in its production. A year previous to this, Rejlander produced his picture, "The Two Ways of Life," in which no less than thirty negatives were employed.

We need not, however, go to this extent, as a fine picture may often be obtained by the use of two negatives, and, by the judicious use of such, pictures may be made that never existed in nature, and the greatest difficulty a combination printer has to contend with is not to produce the impossible.

One of the most suitable applications of combination printing is the introduction of suitable backgrounds and surroundings to figure studies. Care should be taken not to have landscape and figures lighted from different ways. Seaside subjects frequently suffer owing to the flat, still-like condition of the water. Perhaps another negative may contain a suitable sea, full of motion, and so, by the judicious blending of the two we obtain a picture worth looking at. A portrait taken in a backyard may often be made presentable by printing the figure amidst suitable surroundings. One of the finest combination prints I have ever seen is Robinson's "When the day's work is done." The old couple in the picture were photographed in his studio; the interior was found afterwards, and the old folks printed in. Five or six negatives, I believe, were used in the production of the picture.



Fig
21.



FIG
22.



PRICES			
ENGLISH		FOREIGN TYPES	
1/4	1/4	1/4	1/4
1/2	1/2	1/2	1/2
3/4	3/4	3/4	3/4
1	1	1	1

To Print in a Back-ground from a Second Negative.

To print in a background, first carefully block all the figure negative out, all but the figure, with opaque or black varnish, working round the delicate parts on the film side, and the straighter lines of drapery, etc., on the glass side. Make a print from this, which will show the figure standing against a white background. With a small, sharp pair of scissors, cut carefully round the figure and lay it in the light to blacken. Select a suitable background negative, place it in a frame, and place the blackened figure on the part you require it to appear when finished, and print as usual. When printed we have a background print with a white place for the figure to occupy. Again place the blocked out figure negative in a frame, and carefully adjust the white part of the background print over the figure, and print as usual. This is a very delicate operation, because, if the two do not exactly coincide, a white line will be left at one side and a black one at the other.

Some advocate painting on the print in the following manner: The negative containing the figure is blocked out with opaque as before, and a print taken. The figure on the print is then painted over with a non-actinic water-colour—red or gamboge. When the paint is dry, the print is exposed behind a landscape negative, taking care that the latter is not printed too deep. The washing, of course, removes the paint, when the print is toned and fixed as usual.

Groups of cattle can often be printed in a landscape with good effect, and in time, with a little practice, we may be able to combine the good portions of three or four negatives into one picture. Considerable artistic taste and skill, of course, are required; knowledge of light, shade, and perspective, too; and, above all, the patience of Job.



Shielding the Negative.

Portions of the negative may be shielded by laying a sheet of cotton wadding over the printing frame, the edges being gently taped to it; all but the edge of the cotton wadding should be covered with a focussing cloth or card to prevent the light acting on parts where it is not required. Or a mask may be made by taking an untuned but fixed print of the picture (preferably on matt paper), and cutting out from it the parts which require extra printing. The mask is then slightly moistened with water, placed on the glass side of the negative, to which it will adhere. The printing frame is then to be laid down flat in a subdued light, and the mask removed when the parts have been sufficiently subdued, and the print finished without further shielding, but the mask is apt to leave a harsh line unless kept on only for a very short time.

Jylar's Celluloid Floral Border Negatives



Fig.
23.



Fig.
24.

Good Prints from Weak Negatives.

A better print may be obtained from a weak negative by covering the front of the printing frame with a sheet of tissue paper, or printing under green glass.



Spotting the Negative.

Small *transparent* defects may be remedied by touching the negative on the film side with thick water colour laid on with a stiff red sable brush. For spots in the sky, Indian ink or sepia, or any opaque colour, will do, but for other parts of the negative a transparent colour, such as Payne's grey, is to be preferred. The colour must not be too liquid or it will dry in a ring; it should be consistent enough just to work, and care must be taken not to allow the pigment to extend beyond the limits of the defect, or the remedy will be worse than the disease. The colour should be stippled rather than washed in. The brush should not be moistened with saliva. Cake colours will be found preferable to moist colours, as the latter contain glycerine or honey, and do not dry as thoroughly as the hard colours.

Mr. Gulliver recommends very finely-powdered gamboge mixed with spirits of wine and a trace of turpentine applied with a stiff sable brush; the spotting dries instantly.

Spotting is best done after the negative has been varnished, because if the first attempt is unsatisfactory, it may be rubbed off and the operation repeated.



To Remedy Opaque Spots.

The best way to remedy *opaque* spots when they are numerous and the negative is sufficiently valuable is to make a transparency from the negative; in this the opaque spots will have become transparent, and can be easily touched out, and a fresh negative then made from the transparency.



Use a Retouching Desk

Spotting must be done on a retouching desk, and it is well to have "a little front light on the negative, in addition to that transmitted through it; this enables the worker to see better not to overlap the lines," and a pair of strong spectacles will facilitate the work. The light should be reflected from a sheet of white paper or cardboard, and must not be too strong. Spotting is a difficult thing to do well, and the novice will be wise to get a few lessons from a professional retoucher.

For retouching *portraits* special pencils free from grit and capable of being brought to a very fine point, are necessary. Those by Hardmuth seem generally preferred.

Fig.
25.



Fig.
26.



On Thoroughness.

The camera should never be set up merely to make a negative. The subject to be photographed should be studied, and be worthy of record. The slide should never be drawn until the lighting of the picture is what you think it ought to be. Your aim should be to make *pictures*, not merely *negatives*. Anyone after a few days' practice can make a technically good negative, but much thought, consideration, and labour are required to make an artistic picture.

In like manner never allow a print to go out that you do not consider to be in every respect the best you can do. "It's good enough for an album" is not a valid excuse for disseminating inferior work.

On Over-production.

A *perfect* photograph is as difficult to produce, and is as rare a product, as the best work of many artists. Good work cannot be turned out wholesale. A single good negative is a more satisfactory reward for a week's work than a dozen second-rate pictures. If subject to the temptation to expose recklessly, it is a good plan to restrict within narrow limits the number of plates taken out when starting for the day's work; greater discrimination in making exposures is likely to result.

On Firing Shots.

How often do workers say to themselves, "It isn't *quite* the thing, but I may as well expend a plate on it." Now nothing in the whole range of photography is more prejudicial to true artistic work than this indiscriminate "shot-firing." Knowing beforehand that the picture is not likely to be good, the worker is liable to be careless in selecting the point of view, inaccurate in judging the correct time of exposure, and listless over the development. He thus encourages a loose and negligent style, fatal to all excellence.

On Prospecting.

Pictures are not to be picked up without trouble. To take the camera and wander out to see if you can come across "anything worth taking" is not often the best plan. When time admits, it is preferred by many to devote a day to a preliminary survey, to select the pictures carefully, and to make a note of each subject, specifying the time of day when the light would be suitable; then, when actual camera work commences, no time or precious light is lost, and the fatigue is greatly lessened. The uncertainty of our climate is, however, so great that it is as well to take the camera even when prospecting, lest an opportunity of securing some special effect be missed.



Fig.
27.



Fig.
28.

On Looking Near Home.

Many there are who reserve all their photographic energy for a summer or autumn trip: they overlook the many effective pictures close to their hands, and only realise the picturesqueness of their own surroundings when some artistic friend comes to prospect in their vicinity. "There is more merit, more material, and a better *photographic* picture to be got out of the ingredients afforded by a rustic lass, a shady pool, with a few rushes straggling through it, and two or three bits of rock, lying around, than from all the Martin-like plains and grandest Alpine scenery in Europe. —*Lyd. Sawyer.*



Exposure Maxims.

The best test of the suitable lighting of the object to be photographed is its appearance on the focussing screen, though the resulting negative will not be so bright as the picture on the ground glass. Many a picture that looks very promising to the eye is found to be altogether wanting when viewed through the focussing screen, and when this is seen to be the case it is not of the slightest use to photograph it. Without satisfactory lighting no good picture can be made, and, paradoxical as it may appear, the unaided eye is not the best judge of the suitable lighting of a picture; the focussing screen is a far surer and more reliable guide, and if the lighting of the picture as shown on the ground glass is not in every respect satisfactory, the attempt should be relinquished, and another aspect tried. Too much stress can hardly be laid on this point, as every experienced photographer knows full well.



Development Maxims.

Light makes a certain definite impression on the sensitive plate, and no development will evolve more than is already there.

In very hot weather developers should be made weaker than the normal strength.

When distilled water is not available, boiled water, after it has been allowed to cool, is nearly as good.

As a rule, plates should not be soaked in water previous to development.

Thickly-coated plates require to be developed to a much greater density than ordinary plates, as a great deal of the apparent density goes off in the fixing.

Err on the side of over—rather than under—density. Beginners are liable to over-expose and under-develop. It is easier to reduce a negative than to intensify it.

With ordinary plates, the readiest test of the density of the negative is the appearance of the high lights on the *back* of film, but with thickly-coated plates the high lights only show faintly.

Photographing Flowers.

Mr. John Edmonds, who has had considerable experience in this branch of the art, furnishes the following instructions: "Flowers look most natural when, either singly or in sprays, or as a group, they are shown upon a dark ground. I use a piece of dark velvet laid upon a board and tilted up to any convenient angle. If two boards are hinged together, the upper one may be raised or lowered at will, and kept in position by a slotted rod fixed by a screw. A similar jointed board is fixed to the top of the tripod, and is made of the same size as the baseboard of the camera, with a similar arrangement for raising and lowering. This enables the object and the sensitive plate to be brought into the same plane. The light of a summer evening is best for flowers—yellow ones especially." When flowers are thus laid on a *sloping* board they retain their natural curves, which is not the case when they are placed against an *upright* board, to which they must necessarily be pinned or otherwise fastened. A sheet of fine wire gauze fixed to a light frame makes a very suitable background, as to it the sprays may be loosely tied in a natural manner.

Orthochromatic plates are generally used to obtain the best effects; with these the yellow screen is unnecessary. Excellent results can be obtained with ordinary plates, the yellow screen being used. But a most successful photographer of flowers, Mr. H. Stevens, uses neither orthochromatic plates nor colour screen, and trusts to obtaining his effects by lighting only, coupled of course with judicious development.

The light should make an angle of about 45° with the axis of the lens and the plane of the ground glass. A dark background is generally preferred, especially for white flowers.

Flowers may be also photographed out of doors by selecting a quiet spot facing north, and protected from sunlight. By using a muslin screen overhead to cut off too much top light and a standing reflector on *one* side, fair pictures may be made, but they will seldom be so good as those taken in the studio.

As flowers are necessarily photographed from a comparatively short distance, the group should be in a reasonably flat plane, and care should be taken that no stray flower or leaf projects unduly in the direction of the camera, as such portion would, of course, be exaggerated and blurred.

Fall flowering plant, with conspicuous foliage, like foxglove or the giant hemlock, are preferably photographed *in situ*, the camera being kept rather low, and a good light chosen.

Very effective *tinted* pictures may be made by preparing a fully exposed but very lightly developed bromide print and colouring it with water colours; or, simpler still, by washes of Judson's photo



PRICES			
ENGLISH		FOREIGN	STAMP
1/6	1/3	1/6	1/3
1/3	1/3	1/3	1/3
1/3	1/3	1/3	1/3
1/3	1/3	1/3	1/3

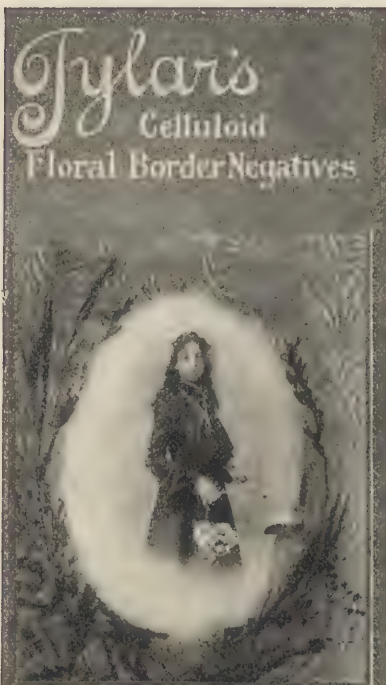


Fig.
31.



Fig.
32.

The Dark Room.

Development should always be carried on "by artificial light, for by this method there is a more regular standard by which to judge of the quality of the negative than if the varying strength of daylight is trusted to."

When using artificial light, it is an advantage if the lamp or gas can be placed outside the window of the developing room so as to avoid the heat and unpleasant fumes.

Safety of Lighting Important.

But either artificial light or daylight must be rendered safe by the interposition of some non-actinic material. The recommendations on this point are numerous. Let it suffice to say that yellow light is the most pleasant to work with; ruby or orange is generally considered safer, but is trying to the eyes. With a green light I have found it very difficult to judge of the density of the negative. A ruby light is essential for orthochromatic plates.

Non-actinic Fabrics.

"Golden" or "ruby" fabrics, or canary or orange paper, either pasted against the window or placed in double or treble thicknesses between two sheets of glass, are commonly used.

When red or yellow glass is employed instead of fabric or non-actinic paper, it should be "frosted" to prevent the unpleasant glare, and this may be readily done by dabbing one surface with a piece of putty and allowing it to dry, or by flowing varnish over it. When canary or orange paper is used, it may be made semi-transparent with vaseline or oil.

A Novel Safe Light.

Mr. Beaufort, of Birmingham, soaks sheets of white blotting paper in red ink, dries them, and floats on melted paraffin. He then lays them between two sheets of clean glass, and binds the whole with strips of gummed paper. The light is said to be safe, and very soft to the eyes, but a rubber curtain should be used in addition during the first stages of development.

To Protect the Eyesight.

The eyesight of many people is affected by the use of red light in the dark room. It is then a good plan to have a green blind to pull down over the red light when development is complete, and thus to ease the eyes with this softer light before going out into ordinary daylight.





Fig.
35.

Fig.
36

Oil Lamps or Lantern

will not smell if they are kept quite clean. Great care should be taken to see that the oil runs over when the lamps are being filled. No fragments of burnt wick should be allowed to lay about, and after using the spare oil should be poured out and the wick burned dry.



Use Blue Spectacles

By wearing neutral tint or blue spectacles when focussing, the relative values of the lights and shades of the picture are shown more nearly as they appear in the negative, and the same result may be arrived at by tinting the focussing screen to a light blue shade.

The relative brightness of the image as seen on the focussing screen, when compared mentally with previous successful exposures, is one of the best guides to the amount of exposure required.



How to Focus your View

Focus with a large stop or with a small aperture, and insert the smaller stop afterwards. *Let the exposure be sufficient for the deepest shadows; all else may be safely ignored.*



The Way to Uncap your Lens

The cap of the lens should fit snugly and, when exposing, it should not be pulled straight out, but, using the upper part of the cap as a pivot, it should be opened from the lower side and then brought up into a horizontal position over the lens. It is then replaced by reversing the process; more exposure is thus gained to the foreground, and less to the background. Care should be taken to keep the lens clear of the lens.



The Value of Two Exposures

Always expose two plates on the same special subject, giving one of them a longer exposure than the other. By developing the shortest exposure first, a clue will be gained to the treatment of the second.



Counting Seconds.

There are many little dodges for counting seconds when exposing. The old dodge of hanging a bunch of beads, or on a piece of string is very convenient, as also is holding a watch in the hand. The best way is to say in the ordinary way, "Higgle-de-piggledy two, higgle-de-piggledy three," and so on. This will be near enough for most purposes.

Pen and Ink Sketches from Spoilt Prints.

Spoilt prints can easily be turned into passable pen and ink sketches by the following process: With a fine steel pen and liquid Indian ink, go over all the lines you wish reproduced, and when quite dry put the print in the following solution: Mercuric chloride, $\frac{1}{2}$ oz.; alcohol, 5 ozs.; water, 5 ozs. All the picture will then disappear except the inked parts, afterwards well wash and dry in the usual way.



Copying Faded Prints.

When copying faded prints, place the print in optical contact with a piece of very pale blue glass and copy through it. The blueness of the glass makes the yellow image much more distinct, and therefore easier to copy.



Imitation Old Prints.

To give ordinary prints a good old brown engraving tone, soak in plain tea or coffee which has got cold, and give a final rinse in plain water. When using bromide paper develop with weak pyro-soda; the picture will take some time to develop, during which the paper gets stained a distinctly brown tint, and if the paper has been soaked in water before pouring on the developer, the staining will be even.



Removing Print from Negative.

If a negative gets wet while printing and the paper gets stuck to the film, place the plate and paper at once into the ordinary hypo fixing bath so as to take out all the silver salts, then wash well and soak in methylated spirit and gradually and carefully rub off the paper.



Matt P.O.P.

Nowadays, when there is so much matt P.O.P. on the market, it is scarcely necessary to squeegee glossy P.O.P. on to ground glass for the purpose of getting a matt surface, but now and then it may be found a useful dodge. When this is done numerous bright spots sometimes appear where the glossy paper has not been in contact with the glass. To get rid of these glossy spots, rub the dry print lightly with powdered pumice, but not too hard, as the surface may be injured. This treatment will also clear off any dirt which may be on the print, and, furthermore, will give the shadows a softer and more artistic result.



Fig.
39.



Fig.
40.

Stripping and Enlarging Films.

Make up the following solution: Water, 7½ ozs.; hydrofluoric acid, 1½ drams; citric acid, ½ oz.; glycerine, 1½ drams. Film may be stripped and made nearly double their original size by placing in the above solution until the film is seen to be coming away from the support. The loose film is then transferred to a dish of plain water in which a larger piece of glass than the original film has been placed. In about ten minutes the film will have expanded much as possible; it may then be floated on to the clear glass, the water drained off, the bubbles removed with the finger, and set up to dry. When it is intended to enlarge films in this way, they should be developed a little more dense than usual as they naturally "thin out" when enlarged.



Spoilt Films

are excellent as printing frame pads, backing up prints while printing. Another use for them is to clean off the gelatine and then dissolve them in about fifty times the bulk of amyl acetate for negative varnish.



Glass Stoppers.

Hundreds of dodges are given for removing glass stoppers which have come stuck in the necks of bottles, but two following little known dodges are good as any: When the bottle contains solids, warm the bottle gently and insert the neck under methylated spirits; keep on with this treatment until the stopper comes out—it should not be long. When the bottle contains liquid, simply turn side down for a few days. The liquid will penetrate through the neck, and the stopper may be removed.



Removing Varnish.

It is often necessary to remove varnish from a negative in order to intensify, reduce, etc. In order to do this successfully place some warm methylated spirit in a porcelain dish, warm the negative, place in the spirit and rock. Rub the film with cotton wool at frequent intervals, and give a final rinse in clean spirit. Varnish is thus removed in a very short time.



Pyro Stains.

There are some scores of dodges given for removing pyro stains from the fingers, but none, I think, are better than the following: Take about 7 ozs. of boiling water, and dissolve in it 1 oz. of ordinary hypo and ½ oz. of powdered alum. Dip the fingers in this for a few minutes, and not very bad the stains will soon vanish.

Fig.
41.

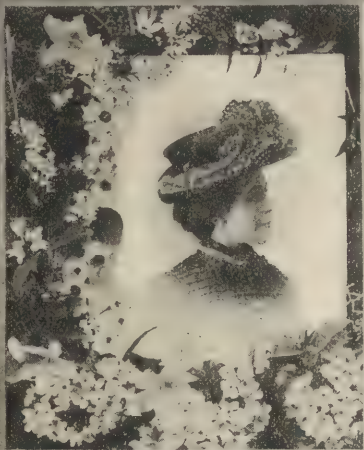


Fig.
42.



Moonlight Effects

are nearly always taken in daylight. They are taken on an ordinary plate with a very rapid exposure, so as to obtain an under-exposed negative. The plate is also under-developed and printed rather deeply upon any paper that will give the required colour. The largest stop that will give satisfactory definition should be used. It is difficult to state exact exposure, because so much depends upon stop and plate, but, roughly speaking, quite $\frac{1}{10}$ th sec. should be given.



Windy Weather.

In windy weather it is a good plan to fasten a brick or a heavy stone to the screw in the tripod head by a good long piece of cord reaching nearly to the ground. It will keep the camera steady, and prevent the pictures from being blurred.



Blocking Out Skies.

A cheap and easy way to block out a sky is to buy a penny packet of red (or other nonactinic colour) dye, and mix in a little alcohol. With a fine camel hair brush go round the fine outlines with the dye on the film side and "fill in" on the glass side. Do not rear up to dry, as the colour will perhaps run; dry flat



Ferricyanide

and ferridcyanide of potassium are one and the same thing. The letter "d" is used, it is said, to make it sound better.



A Good Stain Remover.

All varieties of surface markings that rise during development and fixing are easily removed with a very weak hypo and ferricyanide reducing bath.

If very weak, the stains, unless exceptionally bad, will disappear in a few seconds, and in this time a weak solution will have no effect on the image.

A good working strength is:

Hypo ... ..	...	$\frac{1}{2}$ ounce
Potassium ferricyanide ...	...	1 grain
Water ... ..	...	5 ounces

More ferricyanide may be used if necessary, but this should be sufficient.



Fig.
43.

Fig.
44.

Surface Stains on Negatives.

The following hints on this little understood subject are culled from an able article by Mr. H. W. Bennett in *Photography*.

Stains that appear on the surface of negatives may be divided into two classes—those that are seen immediately after development and fixing, and those that gradually develop after a time.



Iridescent Stains.

The latter are generally iridescent, and are never seen on varnished negatives; the dampness of the atmosphere is apparently the cause. Stains of the former class will frequently be found to be iridescent; sometimes they are in several colours, producing a mottled effect, and may arise from several causes.



Forced Development Stains.

If pyro and ammonia be used for development, surface staining may result from forced development, or using too large a portion of ammonia.



Mottled Stains.

Not with pyro ammonia only, but with any developer by allowing the solution to rest too long, and a slight scum to form, the mottled variety of stain will probably occur.



Fixing before Washing.

Also, with any developer, putting the plate into the fixing bath without washing after development will frequently produce iridescent stains.

Pouring the solution from the developing dish into the measure glass, and allowing it to stand for a time before pouring it back, will frequently cause a slight scum to form, that will stain the plate when the solution is poured on again. This is more liable to occur when hard water is used.



Stains Caused by Stale Plates.

All of these stains appear more readily on stale plates, and with some brands more than with others. There are some that are very liable to surface staining when stale, even with normal development.

Tylar's Celluloid Border Negatives Removing by Methyated Spirit.

Fig.
45.



Designed with Real Flowers.

Fig.
46.



Prices.

$\frac{1}{2}$ -pl., 9d ; 5 x 4, $\frac{1}{3}$; $\frac{1}{2}$ -pl., $\frac{1}{6}$; $\frac{1}{4}$ -pl., $\frac{3}{16}$.

FOREIGN SIZES.

9c. x 12c., $\frac{1}{3}$; 12c. x 16 $\frac{1}{2}$ c., $\frac{1}{6}$; 13c. x 18c., 2/-.

"Photography in a Nutshell."

Removing by Methyated Spirit.

Stains that are only developed after a time are not so easy to remove, but unless very bad the following method is effective:

Carefully rub the surface of the dry negative with a piece of soft rag thoroughly saturated with methyated spirit.

As soon as this iridescent staining to be removed shows an appreciable reduction as the result of this treatment, immerse the plate in a solution of hypo, about four or five ounces to the pint, and it should entirely eliminate them.

If it does not, the treatment should be repeated after the plate is dry. Stains have been removed by this method on negatives that had been left unprotected by varnish for ten or twelve years, and had become unprintable in consequence.

Moderate silver stains can be entirely removed by this last method ; but in all cases prevention is better than cure, and the cause has been indicated in each case.



To Remove Stains on Linen.

Moisten the stain, and rub well into it salts of lemon (oxalic acid), lay the article aside for several hours, occasionally damping it, then wash out the oxalic acid, which is a strong poison. Or wet the stain, and apply a few drops of a solution of potassium cyanide ; if the stain does not disappear, wash, and put on a drop of a solution of iodine in iodide of potassium, the cyanide will then dissolve it.



Cleaning Bottles or Vessels.

A bottle is often wanted in a hurry, and a clean one is not always at hand. When this is the case, first wash the doubtful bottle in water, and then put into it a little of the solution it is intended to contain, fill up with water, shake thoroughly, and, if possible, let it soak for a while, then pour away this dilute solution, which will have neutralised any impurity, and the bottle may then (without drying) be safely filled with the solution required.



Tylar's Bubblings.

The one who overreaches another makes a dirt pie, and has the pleasure of eating it himself.

Sandy does not kill a deer every time. Great successes are only occasional, and it would not do to expect them every day.

Of all dealers, 1/- each.

Tylar's Floral Border Negatives

Bubblings (continued).



On Flat Celluloid Films.



Prices.

$\frac{1}{4}$ -pl. 9d. 5 x 4 $\frac{1}{3}$; $\frac{1}{2}$ -pl., 1/6; $\frac{3}{4}$ -pl., 3/6.

Tylar's specialities—any dealer will supply.

"Hard pounding, gentlemen," said the Duke of Wellington, and perseverance won. Keep pounding at it till you get a picture.

Better do a little and do it well, rather than a lot and do it badly.

Queer queries from queer quarters are often sent by new beginners in photography; they forget to look in books.

Go slowly to make haste; more successes and less waste.

Assiduity is the best acid; it will eat its way through all difficulty.

Always try to surpass what you have done in the past.

The use of an iris diaphragm gives increased beauty to a negative, and the use of Tylar's iris mounts increased beauty to your prints.

When the dust is on the lens, remove it, as dust either on the lens or in the eye does not tend to brilliancy.

It is easy for a man lacking knowledge to shake a can of peas.

To film or not to film, that is the question.

There are many flats using a flat film, and many a fool carrying a spool. These folk generally complain that films are bad. Of course they never make a mistake.

The Röntgen rays seem to ignore the meat and go for the bones.

A piece of glass transparent to us is opaque to the Röntgen ray—what's the rayson?

You can photograph the snorer, but you cannot catch the snore.

If you have got a screw loose, tighten it or it may get lost. I mean a camera screw, of course.

A toad is not a pretty thing, and yet it makes a pretty picture.

A dose of quinine will give a good tone to a photographer, but not to a photograph.

When you ask a lady to smile, see that it is a moderate-sized one. If she opens her mouth too wide, say, "Pardon me, but I wanted to see a smile, and not what you had for dinner." This always answers.

Let your pictures in "Black and White" be "Graphic" in their details. See that each is a "Tit-Bit" fit for "Snap Shots," and up to the "Standard" of perfection. If taken with a "Strand Magazine" camera they are sure to be right and suitable for the "Times."

Don't uncap the lens before you draw the shutter of the dark slide. If you do, you'll have an empty plate.

Tylar's Celluloid Borders

Remember These.

Fig.
49.



From Natural Flowers.

Fig.
50.



Prices.

$\frac{1}{4}$ -pl., 9d.; 5 x 4, $\frac{1}{3}$; $\frac{1}{2}$ -pl., 1'6; $\frac{1}{4}$ -pl., 3'6.

FOREIGN SIZES.

9c. x 12c., $\frac{1}{3}$; 12c. x 16 $\frac{1}{2}$ c., $\frac{1}{6}$; 13c. x 18c., 2/-

A shilling is well spent in "Photography in a Nutshell."

A good hand camera will pick up bits of scenery as quickly as a hen picks up barley meal.

A good hand camera can catch nearly everything but the measles or a cold.

A camera that causes profanity is a bad camera.

Steadiness is next to godliness in using hand cameras.

Shaking leaves and shaky hands will not produce good photographs.

It's an ill developer that brings out no detail.

When you have an idea or a picture in your head don't keep it there, you may not get another.

There are many things much in use which are not of much use.

Fine feathers make fine birds, and a nice cloud improves a landscape.

The clouds are full of beauties waiting to be photographed.

People used to sit in strong sunshine thirty minutes to have a photograph taken and did not begrudge a guinea for it, now they can get twelve taken in less than thirty seconds for two shillings, and still they are not satisfied.

Things can be made too easy. In the collodion days photography meant hard work, and only those in earnest tackled it. Perhaps for some things it were best so.

In the old days of photography it wasn't "take your umbrella with you John, John, John," but take your dark room with you my son, son, son.

The users of collodion were constantly dipping in a bath, but the more they dipped the dirtier they got.

A shake of the hand s all very well, but not when holding an hand camera.

Money spent on the brain is never spent in vain.

More than we use is more than we want.

Many cannot practise unless they know, but they know in vain if they practise not.

Never sell your customers by selling bad goods.

Never trouble yourself with trouble till trouble troubles you.

Thank the showers for those lovely summer flowers.

Not every negative which fairy doth show when proof is made will turn out so.

One man with one eye sees more than twenty men without eyes.

Keep grit off the eye of your lens and the lens of your eye.

Ours is a duck of a climate—for a duck.

A typical English winter day. First it blew, then it snaw, and then it driz, and afterwards friz, and you suddenly glide down a slide and ejaculate, Gee whiz!

Overdone is worse than underdone in regard to a plate of beef, but underdone is worse than overdone where the contents of a photographic plate is concerned.

Charming Border Negatives



Fig.
51.

From Natural Flowers.



Fig.
52.

Prices.

$\frac{1}{4}$ -pl., 9d.; 5 x 4, 1/3; $\frac{1}{2}$ -pl., 1/6; 1-pl., 3/6.

FOREIGN SIZES.

9c. x 12c., 1/3; 12c. x 16 $\frac{1}{2}$ c., 1/6; 13c. x 18c., 2/

Some Wisdom may be Found Below.

Let your lens be like an owl, and never look full at the sun.

Begin only what you can hope to finish. Photographers when they meet are like brooks, they babble on.

A photographer is a man with three wooden legs and two meat ones.

Brevity is the soul of wit in your lectures stick to it.

Buy the best, things may cost less and be worth less.

By frequent trying Troy was won; all things by trying may be done.

Conquer a dog before you try to subdue a lion.

Desire to shine out thyself, not to out-shine others.

Water is the photographer's best friend.

Do not show all you know at the first go.

Every man cannot do everything.

Every why has its wherefore, therefore search out the why.

The more we know the more we wonder at our ignorance.

Go forth and look around with kind uncapitious eye.

Men look upon the grandeur—and lo, it is excellent in glory.

A merry heart makes a smiling face, so make the heart merry before you focus up.

A cornfield full of shocks will shock the photographer by its difficulties.

Keep on pegging away, you'll get there sooner or later.

The lighter the camera the heavier the expenses, as there is risk of failures from its non-rigidity.

Bad beef will never make good broth, and a bad lens will never make a good negative.

The best takes all before it, as the trees said of the cyclone.

Don't be a flat and overdevelop that plate till it is flat.

If you want to prevent an accumulation of bottles in your dark room, use Wallsgrove specialities. All is done for you but adding the needed water.

When you can buy developer at the rate of one farthing an ounce it would be absurd to mix your own. This is what the Wallsgrove brand works out at. Send to Tylar for a box to make forty-eight ounces, post free Is. 2d.

Do not despise the commonest wayside flower, there is material for a picture in it.

Fine outfits don't make fine photographers.

Remember that a camera held up to the eye level gives the view as seen by the eye. People forget this in hand camera work, and wonder why the view is so different. They should use Tylar's eye level finder shade and hold the camera up to the eye.

The camera is a thing that crystallizes reflections into pleasant recollections.

The lens requires light food and prefers pleasant places.

The camera requires its food served up on plates.

Floral Border Negatives

Fig.
53.



On Flat Celluloid Films.

Fig.
54.



Prices:

$\frac{1}{4}$ -pl., 9d.; 5 x 4, $\frac{1}{3}$; $\frac{1}{4}$ -pl., $\frac{1}{6}$; $\frac{1}{4}$ -pl., $\frac{3}{6}$.

FOREIGN SIZES:

9c. x 12c. $\frac{1}{3}$; 12c. x 16 $\frac{1}{2}$ c., $\frac{1}{6}$; 13c. x 18c., $\frac{2}{3}$

No matter how much you know, the 'Nutchell' will help you.

A Few Photo Stimulators

Try and catch the speaker's eye.

Leave Ben Lomond where it stands.

Let your body be busy, but be not a busybody.

Photographers, like tailors' needles, should go through.

Let your lens seize the pleasures of the passing day.

A 1/- packet of Wallsgrove metal developer will "meet all" your requirements.

What would the photographer have said fifty years ago if he had been told that pictures would be turned out by turning a handle like tunes out of a barrel organ, and that movement reproduced could be again produced and the dead pictures give all the semblance of life.

Radium, the new metal that is always radiating light, is worth experimenting with, its price is only £25,000 an ounce. Don't be as careless with this as you are with your plates.

When you can for one shilling get forty-eight ounces of developer, mixed by a man who both in chemistry and photography has secured several medals, I am surprised you meddle at mixing your own. Use "Wallsgrove chemicalities."

If a thing be easy, do it as well as though it were hard.

If it rains—well! If it shines—well!

If the eye doesn't admire, the heart won't desire—admiration is a desideratum to the photographer who wants to do well.

If you cannot have the best, make the best of what you have.

If you won't do better to-day you'll do worse to-morrow.

Competition prevents imposition.

It is better to whistle than whine;

It is better to laugh than to cry;

For though it be cloudy, the sun will soon shine

In the blue and beautiful sky.

If your camera has long in some chamber lain, dust its glass eye and set it to work again.

Knowledge, when wisdom is too weak to guide her, is like a headstrong horse which throws its rider.

Failures daunt a dastard but make a man.

First understand, then undertake.

A good camera is no good unless you do good with it.

Handle your tools without mittens; photographers in gloves catch no views.

He doeth much who doeth little well.

The best workers make the least fuss. Listen to advice; he knows the water best who has waded through it.

He that knows, and knows that he knows, is wise. Follow him.

Many spend much on photography and get nothing; many spend next to nothing on it and get much.

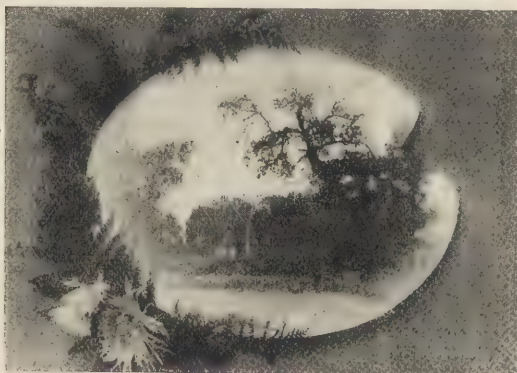
He who is his own tutor has a fool for a scholar.

Floral Border Negatives.



Instructions for using Border Negatives.

First vignette the photograph, remove the negative from the frame and replace by a sheet of plain glass, put the border negative upon it and the vignetted print in position, then expose to light till the border is sufficiently printed. *Quarter-plate negatives will produce cabinet-size prints by this method.*



Prices:

$\frac{1}{4}$ -pl., 9d.; 5 x 4, $\frac{1}{3}$; $\frac{1}{4}$ -pl., 16; $\frac{1}{2}$ -pl., 3/6.

FOREIGN SIZES:

9c. x 12c., $\frac{1}{3}$; 12c. x 16 $\frac{1}{2}$ c., $\frac{1}{3}$; 13c. x 18c., 2/-

Things to Remember.

Nothing so firm as a pyramid; that is why Tylar builds some of his lamps in that shape.

If a native of the Solomon isles came across a photographer looking through the camera with the focussing cloth around him, I wonder what his thoughts would be?

What a wonderful draughtsman the sun is, to be sure.

When the evening shadows fall, leave the camera and trot your best girl out for a change.

It is said that there is nothing like leather, but Keratol is. It is better for covering cameras, as it does not fray and scratch so readily. Art improved on nature again.

There are men who, I verily believe, could develop a plate by the red light emanating from their own nose.

Lenses for twin cameras must always be "borne" on the same day.

Believe a thing can be done and it shall be done.

To know little is bad; not to wish to know is worse.

Towers are measured by their shadows, and great men by those that are envious of them.

Nature's beautiful—do not scratch her face.

We ought to be doing, and doing what we ought.

What costs nothing is worth nothing. Tylar's Catalogue costs Is., and is worth 2s.

When the sun is shining all around, some notice nothing but the shadows—the shadow catchers and shadow snatchers.

Whatever a man delights in he will do best, and that he had best do.

Without going you will get nowhere. If you won't go to the view the view won't come to you.

One can promise more in a minute than can be performed in a month.

You cannot tell a nut till you crack it. 58,000 people have cracked the "Nutshell by the Kernel," and more still are eager to get the nuts of information it contains.

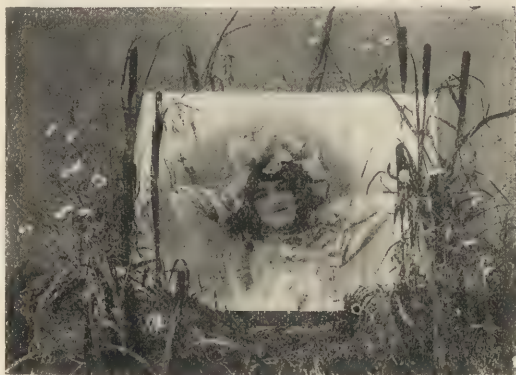
You want a little licking into shape.

The difference between a proprietor of a marionette show and a photographer is that one pulls the string and the figures move, the other pulls the string and catches the moving figures.

When the sun shines, nobody minds him, but when he is eclipsed all consider him.

Tylar's Floral Borders for Landscapes, etc.

Fig.
57.



Tylar's Black Paper Masks,

The finest selection of postcard masks in the trade. Each packet contains no less than thirty different designs. They are all hand cut with perfectly true edges, the designs consist of ovals, circles, squares, oblongs, rectangles, etc. 1/- packets.

FANCY DESIGNS IN TYLAR'S BLACK PAPER MASKS.

A series of black paper masks for use in printing postcards. These are of fancy designs on the lines of Tylar's well-known art masks. There is a large variety in each packet.

Price 1/- per packet.

TYLAR'S PANELEITE P.O.P. POSTCARD.

Consists of a tasty lithographic design, in which is fixed by a waterproof cement a piece of sensitised P.O.P., on this is printed the picture, and the card is then toned and fixed in the usual way, giving a very tasty and unique postcard.

In packets of 12 cards, 1/-

Tylar's Plain Sensitised P.O.P. Postcards.

Twelve cards in packet with two paper masks complete, either matt or glossy

Price 1/-



Fig.
58.

Fig.
59.



Pen and Ink Sketches.

A series of tasty designs produced on films as negatives for printing on postcards to surround a photograph, making the finished article look as though it had been drawn by the sender. There are six designs of these negatives ready, and accompanying each design is a mask with register lines attached thereto, showing the exact position in which they should lay on the negative to produce the double print. Price of negative, cut out mask, with register lines and everything complete,

1/6 each.

Of all dealers, or from Tylar, 41, High Street, Aston Birmingham 31

70/-



Fig. 60.

Tylar's 'Populi' Half-plate Outfit . . .

Is made in mahogany, and has double extension leather bellows, all needed motions, including a very high rising front, so essential in architectural work. It is arranged so that short or long focus lenses can be used with it. It has a turntable base, reversing back, and lacquered brass fittings; a good sound three-fold stand; a roller blind time and instantaneous shutter, with speeds and pneumatic release; a rapid rectilinear lens, with cap; leather handle for carrying by; and one double mahogany book-pattern dark slide.

Price .. £3 10 0

Extra double dark slides each 10/-

Sundry Thoughts for Sunday Thinkers.

He that refuseth distinction would despise his own son.

A merry heart maketh a cheerful countenance. What merry hearts photographers must have.

How much better it is to get wisdom than gold. Did Solomon mean chloride of gold?

Consider thy ways. Camera can follow on other days.

Study Abney and all best authors.

Attend to the discourse, and don't wish it were Saturday.

Remember the hospitals with your spare prints. Look them out now, and get joy by giving some to others.

Hydrochloric acid will get the stain from your hands for church.

Don't study the light on the parson's face.

Don't forget the plate.

Spend the Sunday afternoon with the children and your albums.

Admire the work of your hands.

Study your Bible as well as nature; there are beauties in both.

It is easier to eliminate stains from your hands than from your conscience.

Use the lens of your eye to-day and no other.

No, it's not exactly wicked to *print* on Sunday.

Cultivate conscience and not photography

Don't leave the family circle.

Lead kindly light—Lead thou me on. Cease from thy labours.

Don't let "interior photography" distract your mind during service.

Listen to the sermon, and never mind the beautiful light.

Be not weary in well doing; a thing worth doing is worth doing well.

Consider thy ways, not the highways and byways.

The north wind driveth rain. A good job it's not Monday.

The firing pot is for the silver.

Go a walk and spot a pretty scene no harm in that.

"Photography in a Nutshell" teaches you to do things well. Price 1/-

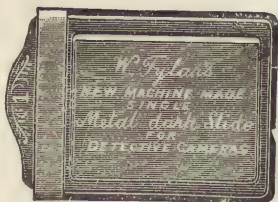


Fig. 61.

Tylar's

World-famed

Tit-Bit Camera.

Many hundreds of letters have been received in praise of this little camera, and hundreds of people have been introduced into the black art by its aid. Simplicity is its great charm. The lenses are guaranteed to cover sharply to the edges of a quarter-plate, and the shutter is so simple that it cannot get out of order. The shutter is arranged so that the aperture can be curtailed or extended to give varying degrees of rapidity of exposure. The lens is a single achromatic meniscus of special curvature. There are two finders with each camera, and the plates are carried in Tylar's single metal dark slides as figured above. The camera is covered in waterproof keratol, and it is acknowledged by all to be a marvel at the price. Its weight is only 24 ozs.

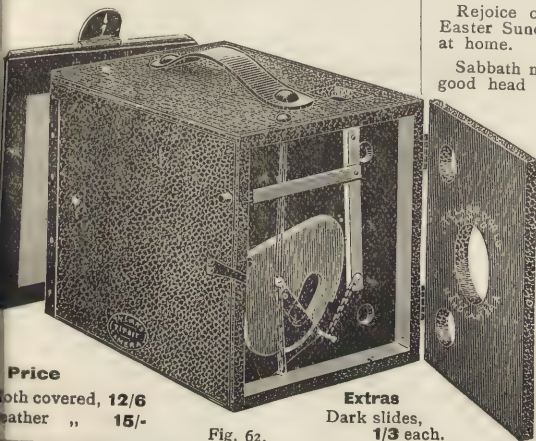


Fig. 62.

Price
 Leather covered, 12/6
 " " 15/-

Extras
 Dark slides,
 1/3 each.

Sundry Thoughts for Sunday Thinkers (continued).

Let conscience be thy only guide.
 Order is Heaven's first law.

Rest and be thankful.

Bright days are departing; make the best of those that remain.

He prayeth best who loveth best all things both great and small.

Meditate—you might do worse.

Clear the cobwebs from your brain and not from your dark room.

Make good resolutions—better than making bad pictures.

Prepare for better days by better ways.

Keep in to ponder. Another day will do to wander.

Think of the future and prepare for it.

None are too good for improvement. Are you?

Study the great masters; try to master greatness.

Clear thy head from idle thoughts and thy fingers from pyro stains.

Men may rise to success on the stepping stones of failure.

Study the virtues of discontent—be discontented, it's the only way to get a step higher.

Progress is measured by what you can do. *What can you do?*

Rejoice over your opportunity on Easter Sunday, but leave the camera at home.

Sabbath means rest. Take it—try a good head rest.

Search the Scriptures, photographic or otherwise, according to conscience.

Reap the reward of well doing.

Let your aims be high, with or without your rising front.

Keep thy conscience clear, and leave not undone that which should be done.

The plate, and not the plates, call for attention to-day.

Virtue is its own reward.

Tylar's Catalogue costs you 1/-, but it's a good investment.

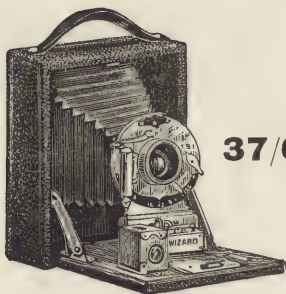


Fig. 63.

THE POCKET WIZARD

Is an ideal camera for the cyclist or the pedestrian. It is so light and compact that its weight is not felt even on an extended tramp. Its size is only $5 \times 3\frac{1}{4} \times 1\frac{3}{4}$. It is elegant in appearance and compact in size. It is not only the smallest and most compact quarter-plate camera with an up-to-date automatic shutter for ball or finger release, but it is fitted up in quite a stylish way and is so thin as to readily go into the coat pocket. It is well made of well-seasoned mahogany, polished. It is covered in seal grain morocco covering.

The Lens is a Rapid Rectilinear doublet, fitted with iris diaphragms.

The Shutter is a reliable machine made, American pattern, giving exposures by ball or finger release, either instantaneous or time as desired.

The Finder is of brilliant type, and reversible.

The Camera has a rising and falling front, and a double wood dark slide.

Superior quality with rack and pinion, **42s.**



Fig. 64.

Sundry Thoughts for Sunday Thinkers (continued).

The Sabbath was made for man.

Idleness is the precursor of sorrow—plenty to be done.

Press forward towards the mark.

Keep wide awake if you can.

Consult your inclinations, and, if good, follow them.

Fix your thoughts on noble themes. Don't attempt to fix them with hypo.

The middle way is the safest. Better be slow and sure.

Reach upward to loftier ideals.

Let others benefit by your example.

Rest is needful for body and mind.

Reflect upon the past. Your album of past reflections may bring many present joys.

Good things do not come too often. Tylar's catalogue about once in three years.

Whatsoever thy hands findeth to do, do it with all thy might.

Let thy deeds be such that even thy opponents must commend.

Consider the end, as the donkey saw when he looked at his tail.

A wise man will hear and increase his learning.

Fools despise wisdom and instruction. Do you read your instruction sheets?

Be not wise in thine own eyes.

Get wisdom. Get understanding. Happy is the man that findeth both.

Hatred stirreth up strife. "Be gentle in criticism of other's prints."

Wise men lay up knowledge.

Where no counsel is, the people fail. Join a photo society and get counsel.

The way of a fool is right in his own eyes.

Good understanding giveth favour.

Seek knowledge; every prudent man dealth with knowledge.

A fool's mouth is his destruction. Let his be open; keep yours shut.

Death and life are in the power of the tongue. A little praise oft eggs you on.

Photography in a Nutshell" has reached 58,000 copies. Price 1s.



Fig. 65.

Tylar's

Strand Magazine

Camera.

A camera at half a guinea that does reliable work and holds six quarter-plates. The lens is a meniscus, and will be found of good covering power. The shutter is of the Everset type, and with it time or instantaneous exposures can be given. The plate changing gear is made on right lines, and plates will drop properly. There are two finders built in the body of the camera itself, and a wheel diaphragm on the front. The covering material is waterproof, and can be had either in marone, olive green, or the usual mournful black at the fancy of the purchaser. It will do good work, and is a splendid present for a young beginner.

Price 10/6

Tylar's

Quarter-plate Developing Outfit

contains everything necessary to start work except plates—includes lamp, rack, tank, trays, chemicals, etc.

Price 5/6

Tylar's G.N.U. Guinea Camera

is a wonderful line. Full details of this and many others will be found in Tylar's Catalogue, post free 1/-

Sundry Thoughts for Sunday Thinkers (continued).

Whoso findeth a wife findeth a good thing. Now, you bachelors, here's Sunday occupation for you!

The foolishness of a man perverteth his way.

Tips for Tourists.

Don't seek for scenery through the doors of the Red Lion or the Dignified Duck—such is not worth having as a rule.

Help a lame brother over the photographic stile.

Aim at quality rather than quantity.

Stick to one brand of plates—if they are good ones.

When the March winds blow—mind your tripod.

Have you seen Ashford's Giraffe stand? Do not fail to get one—a tall name for a tall stand.

Select surroundings to suit your subjects, but be reasonable. Don't photograph a "boozier" by a beer barrel. Suggestion is very well, but it's best to draw it mild sometimes.

Take the flattery of friends "with a little salt."

Take your dark slides with you. You look so like a fool if you happen to leave them behind. I've known it done.

Take your wife with you when you go out for your walk; often very handy to carry the stand.

Take care to put everything in your bag when you go out.

The larger the stop the greater the brilliancy; the smaller the stop the greater the detail.

Photograph foliage on a still day.

Mind and not expose the same plate twice; if you do, don't make the atmosphere blue, as that won't save the plate.

Expose for shadows, you shadow catchers, leave the high lights to themselves.

Compose your pictures according to the rules of art.

A poor lens is a poor bargain. All depends upon the lens. Get the best you can afford. If in doubt ask Tylar's advice.

Aim at making photography more than a pastime. Strike out an original line of work, and try to excel in it.

You want to Save Labour. Get Tylar's Catalogue, post free 1/-

TYLAR'S "ZENITH" SERIES

Of Reliable Lenses.

These are made in several qualities, and each lens listed will cover the plate it is listed to cover sharp up to the extreme edges.

The No. 1 has a fixed stop working at $f/11$.

" " 2 has wheel diaphragms.

" " 3 has an iris diaphragm.

" " 4 is a larger diameter lens and fitted with an iris diaphragm.

PRICES:	No. 1 for $\frac{1}{4}$ -pl.	$\frac{1}{2}$ -pl.	$\frac{3}{4}$ -pl.
1	5/-	7/6	12/6
2	6/6	10/6	17/6
3	8/6	12/6	21/-
4	12/6	20/-	27/6

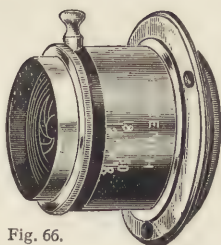


Fig. 66.

BUSCH'S RAPID APLANATS

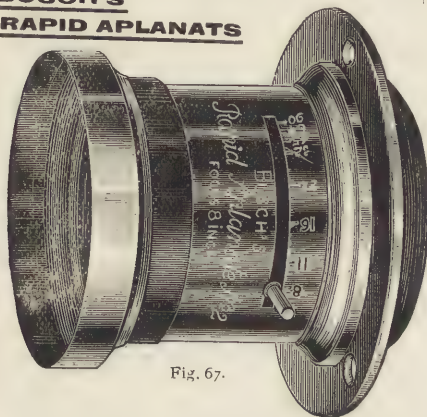


Fig. 67.

Are rapid rectilinear lenses of splendid quality embracing an angle of 75° , and working at $f/8$; a lens that I can heartily recommend. Each will cover the plates named at full aperture, and when stopped down will cover a plate twice as large.

PRICES:	6in. focus for $\frac{1}{4}$ -pl.	$\frac{1}{2}$ -pl.	$\frac{3}{4}$ -pl.
8in. " "	£1 10 0	£1 13 0	£2 5 0
10in. " "	£2 5 0	£3 0 0	£3 0 0
12in. " "	£3 0 0	£3 0 0	£3 0 0

Tips for Tourists (continued).

Nature! Art! There is nothing like them. Don't, by the retoucher's art, spoil nature, however.

Away to the east, away to the west You touch the button and we'll do the rest.

Never be weary of gazing at nature, especially if it takes the shape of a pretty girl.

Seek till you find, and you will not lose your labour.

A pipe is a great solace on a trip, but banish it from the dark room.

Automatic holders are good for securing focussing cloth in windy weather. Try the Paragon focuser.

In photography the yoke may be easy, but the burden is oftentimes want of light.

There is always a fool in every group to make the others laugh. Before taking, enquire who is going to be the fool this time.

A bit of bread will keep a dog still but a well-bred dog ought to be still with out

Keep animals out of your views unless you can ensure their quietness. They sometimes object to be photographed by wagging their tails at the artist, and this does not improve either the picture or the temper.

A single achromatic lens is best for moving objects. Use largest diaphragm with above that will give good definition.

Tell your subjects not to think of you or the camera, but to let their thoughts dwell in pleasant places. In this way you will secure pleasant faces.

Bright Thoughts for Dull Days.

Keep your soul in patience for sunny days.

Can a paper edited by E. J. Wall be called "Wall-paper?"

Always try and make converts to photography, and din Tylar into the ears of the initiated, and the uninitiated.

Exposure tables are good, but brains are better.

Be cheerful if you've got to photograph a cross baby to-morrow.

Look out for pretty cloud effects.

"Photography in a Nutshell" is a ready reference book. Price 1s.

**TYLAR'S
OVAL
TUBE
CAMERA
STAND,
9/6.**

Case
for
same,
2/-

Fig. 68.

A

SECTION

the latter most useful for peeping the lens over walls or hedges. Closed it is 24in. long. Weight only 2 lbs. Price 10/-.

**TYLAR'S
Lilliput Stand,**

A stand for small cameras, made on the telescopic principle, with circular tubes. Length open, 39½in.; closed 16in. Weight, 1 lb. Price 6/-.

**Tylar's Oval
Tube Stand**

Is a general favourite. It is made of brass, the sliding legs being polished, and the top portion oxydised. It has self-locking joints, and is erected at once, the legs being pulled out like the draws of a telescope. The oval tube gives lightness with great solidity and freedom from side shake. Its weight is only 1 lb. 13 ozs.; when opened it is 48in. high, and closed 26in. long.

Price,
each, 2-fold, 48in. 9/6.
Short 3-fold, 36in. 7/6.
Case for above ... 2/-



**Tylar's Bamboo
Stands.**

For lightness, rigidity, and strength bamboo is hard to beat. These stands are constructed with screw joints, so that when erected they are as rigid as though the legs were all in one length. Each is fitted with a brass top to allow of tilting the camera, and all are fitted with brass spiked feet.

No. 1, in one piece, 48in. long, weight 1 lb 3 ozs. Price 4/-

No. 2, in two lengths. Height, erected, 48in.; when closed, 24in. Weight 1 lb 6 ozs. Price 6/6.

No. 3, in three lengths. Can be made into a 48in. or 72in. stand,



Fig. 68a

Bright Thoughts for Dull Days
(continued).

An hour's experiment is worth a month's reading.

If wet, intensify weak negatives. Don't go to sleep; tell your wife all about your trip.

Burn your failures; or, better still, study them.

Above all things, mind your stops.

Some seem to think that the less detail in a picture the greater art.

Study photography, as well as practise it. Not too dull to-day for study.

Copy everything good into your note book.

Neither borrow nor lend either your umbrella or your camera.

Wet! Straighten the dark room a bit.

Photographic Don'ts.

Don't use naughty words if the weather is annoying.

Don't keep an account of your photographic expenditure; or, if you do, don't let your wife see it.

Don't use the soda developer unless your exposure is correct.

Don't bore your non-photographic friends with your hobby.

Don't choose shady spots, unless for outdoor portraiture.

Don't photograph nothing but pretty girls.

Don't get hypo in your toning bath, or angry tones may result.

Don't think the best things come from London. Recollect that Birmingham supplies a great quantity of the "London-made" goods.

Don't take for "taking's sake."

Don't make your wife more messes than you can help, or she'll wish she had never seen you or your photography.

Don't go on "tick" for a new camera.

Don't take young ladies in the dark room; always choose the old ones.

Don't develop in your "Sunday" trousers.

Tylar's Catalogue is an eye-opener—different to all others. Price 1/-

The Giraffe Stand

IS THE
TALLEST
SHORT STAND
ADE.

It is the only stand that will shut into a space of $14\frac{3}{4} \times 2\frac{3}{4} \times 1\frac{1}{2}$, and yet extend to five feet and be as rigid as a rock, and it weighs only 2 lbs.

Fig. 69.
No. 1.

The No. 1. or Featherweight Giraffe
is for cameras under the size of half-plate, and is the one described in the left-hand margin above.

Price ... 18/6

Each stand has adjustable sliding legs that can be clamped at any height to suit uneven ground.

If you're a Cyclist you need a Cypod.
This converts in two seconds the handle-bar of your machine into a stand for your camera. It is a wonderfully useful little appliance, and can be used just as readily on a chair back.

Price ... each 5/6

The No. 2 Giraffe

is stronger built, opens up to the same height, and closes into a space of $15\frac{3}{4} \times 2\frac{3}{4} \times 2$ and weighs only 3 $\frac{1}{4}$ lbs



The No. 2 or Standard Giraffe
for hard wear, will support anything up to a whole-plate camera, as described above.

Price ... 18/6

Whence came these.

When your work turns out a frost in the developer, try, try, try again. When you find out the reason tell your friends you thaw it.

When you want to stagger humanity so in for a cam ra covered with brass work and brilliancy. Never mind the brilliancy of your work, only that of the fittings. A peacock makes more show than a sparrow always. But which is the most useful.

When you see a man with simply made appliances taking pictures, you can lay odds on results being good. It is not the fine camera that makes the fine photographer.

When you reflect upon the past, make yourself a present from Tylar's list and resolve to do better in the future.

When you mix your solutions of a strength of 10 per cent., and add them together with 100 per cent. of brains, you are on the road for decent work.

When Old Moore's Almanack prophesies a fine day, take out your camera and see if he is a true prophet.

When you start up the photographic ladder you must climb it rung by rung

When you find a defective plate always blame yourself first. You're more likely to be faulty than the plate.

When you want a new lens always buy a good one, as a good lens is a good investment.

Use Ashford's Giraffe and you'll never get the hump.

Mind you stop smoking when you go into a dark room to develop. A lighted cigar has often developed a fog, and profanity.

Always recollect that proportion is more important than size in your pictures. You can spare the knife and spoil the print.

Better spend your money on a camera than upon a doctor.

Don't mistake Tylar's book storer for negatives for your prayer book.

Do not make an amateur's garb a cloak for carelessness.

Stop for sharpness, but don't stop for failures.

Brood not darkly o'er thy wrongs, and if you're ever tempted to use a big, big D, count five.

When you are beginning to take a photograph consider the end, as the donkey said when he looked at his tail.

The Concentrated Essence of the best Photographic Brains is the "Nutshell," 1/-



Fig
70.

TYLAR'S HAND CAMERA SLINGS.

For the cyclist they mean ease and comfort, and for the tourist free hands. A most useful appliance for the pedestrian or cyclist. Two sockets are screwed into the ends of the hand camera. The webbing strap can be attached readily by the two swivel ends. After plates have been exposed the camera can be slung upon the back out of the way.

PRICE, each, 1s.

Tylar's Handy Handles For Hand Cameras.

When the handle of your hand camera is worn out and wants replacing by another, have a good one, and if you get **Tylar's** at 1s. complete with screws you will find it will last.

Tylar's Camera Cases of Tweed.

Two cases of beautiful quality, in waterproof tweed, dark in colour and inconspicuous, lined with soft green felt, and having a movable division to separate the camera from the dark slide, also covered with felt, and acting as a protective pad. The case has elongated sides and front folding over the contents, thus affording increased protection.

Price: ½ pl. 6s.; ¾ pl. 7s.; 1 pl. 10s.

With lock and key, ½ pl., 7/6; ¾ pl., 9/-; 1 pl., 12/6.



Fig. 71.

Ruminate on these.

Mind you ruminate upon your failures, it will make you more careful.

Mind you avoid white mounts for snow scenes and black mounts for a negro's photograph.

Mind you refer constantly to Tylar's catalogue whenever your pockets are over-burdened with cash. What is useless to you will be acceptable to Tylar.

Mind you make a full note of every plate exposed, and mind you legibly label every negative. Many valuable negatives are lost to the world because no name is attached thereto.

Mind your love for the camera does not interfere with your love for your best girl. Take both of them out; you will find the girl very handy to carry the tripod, and she will make a beautiful foreground to your pictures.

Mind you don't leave your stops at home if they are loose ones. It would be better to stop at home yourself than go without them.

Mind you brighten your ideas—that if you have any—by comparison with others.

Mind you don't get excess of contras. by using an excess of bromide.

Mind you work in plenty of light; don't grope about like a mole in a hole. There is no necessity as long as the light is safe.

Mind you don't let rubbish accumulate in your dark room. It is a bad practice.

Mind you are as particular in washing your plates as you are in washing yourself. Never study the water companies in either case.

Mind you don't try to develop your plates with the hypo. You will be in a fix if you do.

Mind that you have everything in your kit before you start. I have known a photographer leave his lens behind him before now. You had better leave your money behind you than your lens; if it is necessary you can always raise money on your lens.

If it is a case of wanting Camera Cases get TYLAR'S Catalogue, price 1s



Fig. 72.
TOP VIEW.



Fig. 73.
SECTIONAL VIEW.

or to screw upon the top. That it is good is shown by the pirated copies of this idea. **Price, each, 1s.**



Fig. 74.

TYLAR'S BALL LEVEL

THE LEVEL

OF ALL LEVELS,

Consists of a steel ball running in a slightly concave glass cell—the ideal level for hot climates. Nothing to leak and nothing to go wrong. It can be supplied either to sink in cameras and go flush, or to screw upon the top.

SPIRIT LEVELS

That are as good as they can be made. A pattern exceptionally free from leakages. Finished in several styles. **Price, each, 1s.**



Fig. 75.

extended enables you to square up the swing back of the camera. **Price, each, 2s.**

Tylar's Right Angle Spirit Level.

This fixed upon the reversing back enables you to square up the baseboard when the level is shut flat, and on its being



Fig. 76.

THE COMMON SENSE LEVEL

As recommended by the author of that well-known work, "Photography in a Nutshell by the Kernel." **Price, each, 3s.**

A few Maxims for Level Headed Photographers.

As a dealer and manufacturer, it seems to me that the thing a photographer cannot get is just what suits him.

The greatest reflectors are the clouds, hence reflect upon them.

Fire is a good servant but a bad master. So is hypo; drive it out with Tylar's P.O.P. washer.

Remember that everything has its end, and a pudding bag has two.

Buy a good camera stand; stand by a good camera; but do not stand a good camera by.

In wintry weather, do not over-expose yourself, or you may develop a positive illness.

Scratched negatives cannot be re-stored; well stored negatives cannot be scratched. Use Tylar's storers.

Set no store on negatives not worth storing.

When putting up a dark room, don't take the Black Hole of Calcutta as a model.

There are two things that are very bad if underdone; that is a photographic plate and a plate of pork.

Keep steady if you wish your camera to do so.

A lens reflects without speaking. A fool speaks without reflection.

Run not after a shadow, but take it. Consider the lilies and isochromatic plates.

'Tis not the beard that makes the photographer. Some boys turn out work that causes the greybeards to sing small.

Get to know the disease of a plate and it's half cured.

Don't pray cream and live skim milk. Be thorough and consistent in all you undertake.

Don't be free in giving strangers, who have cameras, advice. They may be professors in mufti, and know far more than yourself.

YOU ARE IN A DIFFICULTY—Turn to the "Nutshell," you will find a remedy. Price, 1s.

Tylar's Diadem Finder.

4/6

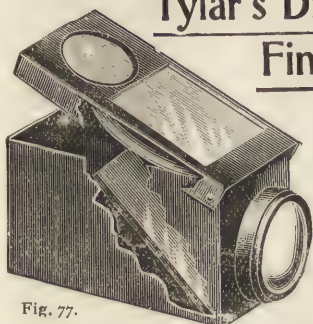


Fig. 77.

A finder giving an image as brilliant as the original and the right way up. It is fitted with a level in such a way that the eye can see at one glance what the view will be, and if the camera is held in a level position. It is fitted with an hinged top so that at any time the lenses or mirror can be cleaned.

Price each 4/6

Tylar's

Folding Finder 1/- & 1/9

is a finder designed to lay flat upon a camera, and hence out of the way when not in use. It is set up for use in two seconds. This and many other types of finders are shown in Tylar's Catalogue, post free 1/-

Tylar's

Eye Level Finder Shade

consists of a mirror mounted in a metal frame to place over the finders of your hand camera, and allowing you to make exposures from the level of the eye. In this way an object is rendered as it is seen by the observer, whereas if the hand camera is held at a lower level the view is different in its perspective from that seen by the eye.

Price, each 1/-

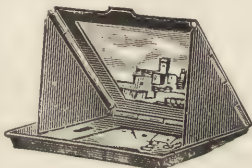


Fig. 78.

What you'll Find'er useful.

The photographer should do nothing in a hurry but catching fleas.

Let light and shade come to your aid; turn the side of the camera to the sun, shadows then are bound to come.

Comparisons are odious, except in judging density of plates.

Never begrudge a few spoilt plates. It all gives experience.

The photographer with a 15 x 12 outfit can appreciate a short day.

Experience is a dear school, but fools learn in no other.

Don't retouch all the likeness out of your sitters' faces, or their friends may say, "Oh! flesh, flesh, how art thou finished?"

When retouching, retouch judiciously. Wrinkles are absent in the young, and generally not wanted in the old.

The photographer with an absent mind often leaves the camera screw behind.

Sloth is the mother of poverty. Don't fag, there is plenty to do.

The strength of Sampson is as naught when compared with that of two films placed face to face and allowed to dry.

Buy your wife a nice bonnet as a set off against your nice messes.

Birds of a feather flock together. So do shadow catchers.

Don't try to catch a mouse with a snap shot camera, for you'll not be successful. You might as well try and snap shot the moon.

A fool may give a wise man counsel, I've given lots in my time, haven't you?

A wise man will waver; a fool lets fly and wins.

A man who wishes a thing done, had better do it himself. Takes a lot less time than waiting for someone else.

A good marksman may miss, and many a miss I know is not amiss as a marksman in the photographic sense.

A man named Wat Tyler was killed in 1381; that was not William Tylar, he still lives.

A man must buy his experience before he can produce perfect pictures.

A fool feels he knows the why and wherefore of everything. A wise man feels he knows nothing.

What! Not got Tylar's Catalogue? Well, you're slow.



**YOU
WANT
THIS.**

Screens for Hoods.

1 in.	1 1/8 in.	1 1/4 in.	1 3/8 in.
2/-	2/6	3/-	3/6

Fig. 79.

Optically ground glasses only.

Tylar's

Isochromatic Discs.

is surprising the difference between a view seen through an isochromatic screen and by the naked eye. The screen levels things up—the dark portions appear less dark, the light portions darker. The result on the plate is quite marked. Even if an ordinary plate is used an improvement can be seen, but if a colour sensitive plate is used the difference of effect is simply past belief. The above screen is made to spring in the brass hood.



Fig. 80.

TYLAR'S NEW HAND CAMERA ISOCHROMATIC SCREEN.

No. 1, for lenses from 1 in. to 1 1/8 in., 3/6.

No. 2, for lenses from 1 1/8 in. to 1 3/8 in., 4/6.

Fitted with Tylar's protected spring gripping device. To fit outside the hoods of R.R. lenses.

This screen is arranged so as to spring over the mounts of such lenses as those used in American cameras. The glass is of selected tint so as not to give over correction, and is optically worked.

Ponder over these.

Aberystwyth is not amiss for good shots of the sea. You sometimes see a good many misses to shoot at there too.

A shade over the top of your camera to protect the lens from top light is a great help to effect; by a judicious arrangement it is possible to photograph against the sun in this way.

A man should never trot out a baby to photograph unless he has a good shutter, a good temper, and a good whistle.

A dog's attention can be gained by imitating the buzz of a bee. A girl often is kept quiet by a "buzz" also.

A saint in crape is twice a saint in lawn. Ponder over this ye photographic sinners.

A friend will generally allow you to try and take his or her portrait once, but the results never make them eager for another sitting.

A dark room should be well ventilated or health will suffer. Never try to give lessons to a thirty-stone girl in a dark room that measures 3ft. 6in. x 3ft. If you do you'll repent it.

Another glorious day, use it. The light may come, and the light may go; make pictures while the sun shines.

A man who is oftener in the dark room than in the parish church is apt to be dubbed a man of sin by his neighbours.

Just because it is pancake day, don't use Tylar's lifters to take them from the plates.

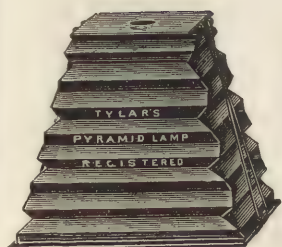
Just because you took a medal by a fluke, don't be as high and mighty as a whale. Remember a whale may be able to get some useful hints even from a sprat.

Just remember that by sparing the water you may spoil the print.

Just think how little pains you take to keep the negatives you have secured at such pains. It takes very little time to varnish them and protect the films from the effects of the atmosphere.

P.O.P. enamel is a friend that can be applied with a brush to your negatives and will protect their films from atmospheric enemies. Ask for Tylar's.

Photography in a Nutshell" will help you over the photographic stile. Copies, 1/-.



Lamps for Tourists.

Fig. 81.

TYLAR'S COLLAPSIBLE PYRAMID LAMP.

The perfection of amps for tourists, one that won't topple over even on board a yacht in a strong sea. A lamp that will give a light that will be a delight to work by. A safe lamp closing into small space, and easily set up and packed away. Made in two sizes, the large one being for changing and developing. Made of one thickness of yellow and one of ruby fabric, and large enough to stand over a round bedroom candlestick.

No. 2 is a cheaper form for plate-changing only. Available for use with short pieces of candle or night lights, made of one thickness of ruby fabric only.

Prices.

No. 1, size of box	9½ in. x 9½ in. x 3 in.	... each	4/-
No. 2, " "	6½ in. x 6½ in. x 3 in.	... " "	2/-

CHEAP DARK ROOM LAMPS (METAL).

I can do a range of lamps from 4d. up to 19/- each. I sell the very cheap lamps to meet the demand for such by the young beginners, but I don't recommend a lamp under 2/- for serious work; such are figured herewith, and although they cannot be compared for a moment with the higher-priced lamps, they will give sufficient light to see to develop and change a plate. Some dark room lamps should be termed dark lamps, for the light given would be well described by such a term.

Hints to act on.

Every photographer should take Phyllis in the dark room to phyllis-dark slides for him.

Take the contents of thy neighbour's shop with thy camera. The policeman won't be on your track then.

The roses and lilies of the country make finer pictures than the Roses and Lilies of the town.

It is surprising that we can go on taking from an object and yet it gets no less.

Have you ever pondered upon what a wonderful thing photography is.

If tired of light literature turn to your other light par uit, photography.

It is a good job a lens has no feeling or it might be caused to blush at times.

Bright eyes will fade, complexions will decay; beauty is fleeting, so take it to-day.

A new camera, like new shoes, may be smarter, but an old camera, like old shoes, is easier to use.

Take, oh! take, when you're half-froze cold at your finger tips, and blue at your nose.

Your maid may be a good print washer, and yet not a good washer of prints.

They see the pictures in the frames, and little dream of their cost in time and pains.

Don't turn your back on difficulties until you've tried to overcome them, or you'll throw away your chances, and all because of a lack of courage to go in and win.

No. 1.
Fig. 82.



No. 2.
Fig. 83.



No. 3.
Fig. 84.



Prices, No. 1 for colza, square), 2/-; No. 2 (triangle), 2/-; No. 3 (half round), 2/-.

SEVERAL PAGES of Lamps shown in Tylar's Catalogue, price 1/-

Tylar's

AI Candle Lamp.

This lamp has had a very large sale. It is suitable both for work at home or on tour. It acts as a dark room lamp, also as a lantern reading lamp. With it can be obtained red, yellow, or white light as desired. The front is hinged, so that the light can be modified during the time development is proceeding.

It will burn for four hours at a time.

Price each 4 6

Candles for same, eight in box, 9d.

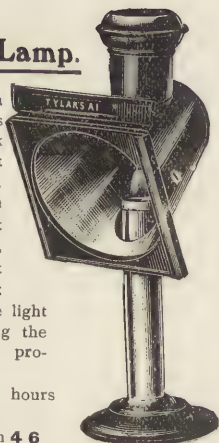


Fig. 85.

Tylar's

Glass Pyramid Lamp

has a broad base and four sides of glass.

**LIGHTS
UP
YOUR
WORK
TABLE**

6/-



Fig. 86.

Broad base, hence no toppling over

**LIGHTS
UP YOU
SHELVES
BEHIND.**

Gives abundance of light; has an outside filler and an outside winder.



Light Reading.

Just don't be a fool and make two exposures on one plate. It is not an improvement either to composure or composition.

Just before you start on a tour overhaul the contents of your camera case and see that everything is there

Just be calm when posing groups and select a nice quiet shady spot. Portraits are always better in a diffused light. Heads look softer taken under these conditions.

Just sit that yelling baby in full sun and snap him, and let the mother take her ear-splitting darling away. Anything to get rid of that sitter.

Just recollect that it does good to get away from the masses and asses, and there are lonely spots available, far, far, from the maddening crowd.

Just be patient. A hen cannot hatch a chicken out in two days, and you cannot hope to hatch out a good picture unless you give proper time and care to it.

Just remember that a small chink will let enough light in to spoil plates that are worth a deal of chink.

Just recollect that a bad workman always blames his tools.

Just remember that cotton wool and spirits of wine applied to your lenses will make them shine.

Just recollect that the best sermon is a good example. Preach to others by producing superior results.

Just remember that delays are dangerous, be in time for everything.

When attempting to take a bull, mind the bull does not attempt to take you.

When you use flour paste for mounting, squeeze it through linen to finely divide it, and use oil of cloves to preserve it.

When the complications of your camera turn out to be abominations, give it away and procure something effective but simple.

Lantern slide makers should use Tylar's latest vice, it is only 2/-, and is catching

The Pyramid Lamp is one of the "Kernel's" ideas. See the "Nutshell."

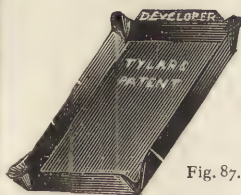


Fig. 87.

TYLAR'S PULP TRAYS.

Per set of four.

$\frac{1}{4}$ -plate ...	3/-
5 x 4 " ...	3/6
$\frac{1}{2}$ " ...	4/-
$\frac{3}{4}$ " ...	7/-

All sizes made up to 20 x 16 inches. Each is legibly labelled so that it can be kept for its given purpose. These trays are made of wood pulp, and are very durable.

TYLAR'S MULTIPLE TRAYS.

Divided to develop four plates at a time without them slipping over each other.

For $3\frac{1}{2} \times 3\frac{1}{2}$ -pl., 2/6; $\frac{1}{2}$ -pl., 3/-; 5 x 4-pl., 5/- each.

TYLAR'S METAL TRAYS

For Development only.

Made of japanned sheet metal and quite efficient for this purpose.

Prices:	$\frac{1}{4}$ -pl.	5 x 4	$\frac{1}{2}$ -pl.	$\frac{3}{4}$ -pl.	10 x 8	12 x 10	15 x 12
Black	3d.	4 $\frac{1}{2}$ d.	6d.	9d.	1/-	1/6	2/-
Blue and White	4d.	6d.	8d.	1/-	1/6	2/-	2/6

Ditto for enlargements:

20 x 16, 4/-; 24 x 19, 5/- each.

TYLAR'S CELLULOID WELL TRAY.



Fig. 88.

A tray you can see through and yet unbreakable.

Price :

For $3\frac{1}{2} \times 3\frac{1}{2}$ -pl. 1/6.

$\frac{1}{4}$ -pl. 2/-.

$\frac{3}{4}$ -pl. 3/-.

Developing Tabloids.

Slow development is slow but sure.

Use one developing formula, and stick to it.

Develop patience and you'll develop success.

You'll develop profanity or insanity if you get unreliable appliances, so stick to Tylar's.

For local development use a camel-hair brush and extra strong solution.

Rock the baby—also your negatives.

In all things be accurate.

Don't lose your temper over trifles.

Develop your negatives while the subjects are best in your mind.

More haste, more waste. Plate makers joyful.

Develop instantaneous subjects slowly.

Be clean, be exact, be patient.

To ensure success, discover the "why" of your failures.

Season your failures with good humour—don't get fierce.

Don't mistake [your pyro for lemon kali.

Don't attempt to develop plates with a lighted cigar in your mouth and then blame Tylar's lamp for the fog on them.

Light is a great friend, but also a great enemy.

Remember Bruce and the spider.

If at first you don't succeed, try, try, try again.

Under no provoking circumstances use naughty words.

You'll do well to get a well tray, you can see through your negative then, and there's nothing better than a well tray, they are the best.

A man can spell with a bad pen, but he cannot take a good picture with a bad lens.

DEVELOPING of all kinds. See "Photo in a Nutshell," price 1s.

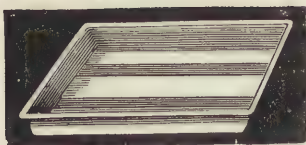


Fig. 89

Xylonite Developing Trays

Are cheap, durable, and effective. They are supplied in assorted colours, and can be had either without a lifter to raise the plate out of the developer, or with one.

Prices:	2½ x 1½	3½ x 2½ ½-pl.	5 x 4 ½-pl.	½-pl.
Without lifter	3d.	5d.	7d.	8d
With lifter		9d.	11d.	18



Fig. 90.

Price

	½-pl.	5 x 4 or ½-pl.	½-pl.
	6d.	9d.	1/-

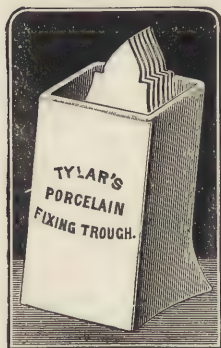


Fig. 91.

plates can be examined by transmitted or reflected light, as desired, and the dippers are so made as to prevent one film touching the other.

Price:	½ pl., 6/-	5 x 4. 7/6	½ pl., 10/6.
Extra dippers	½ pl., 6d.	5 x 4. 9d.	½ pl., 1/-.

METAL TRAY COVERS

For protecting the plate during development. Fit over any tray.

TYLAR'S PORCELAIN FIXING TROUGH

With celluloid dippers. Each trough is fitted with six dippers, enabling six plates or films to be fixing at the same time. Any plate can be removed without disturbing the rest. A great deal of space saved in the dark room. No dipping the fingers in hypo solution. The

Chestnuts Re-roasted.

Take care that moisture does not condense upon your lens in photographing snow scenes. A capital way to prevent this is to smear the surface of the lens with a little glycerine.

Take care to guard your lens from reflected light if the sun shines directly upon it. Your lens may not get sun stroke, but your plate may get a sun spot in the shape of flare.

If this occurs on your best picture it will cause you to flare up.

Take care that your negatives are dry before placing in contact with sensitised paper. If you don't you will have stains for your pains.

Take care of your lens cap; it makes it rather awkward if you happen to lose it. A simple way is to fasten it to your lens by an elastic cord; this is a capital idea.

Take care and have a cap for each end of the lens. It is a simple and ready means of protecting the same from scratches.

Take care of your eyes by using plenty of light in the developing room; there is no reason why you should work in misery. It is only a matter of getting the right kind of light, and you can then work in comfort.

Take care to have a copy of "Photography in a Nutshell," by the Kernel, always handy. You are sure to want it, as troubles are constantly cropping up even in the best regulated dark rooms.

Take care that you neither waste nor spare your chemicals. To be too sparing of your developer may mean wasting your plate.

Take care to keep your hypo away from your gold solutions, or look out for stains.

Take care to give short exposures for clouds, and aim at developing thin negatives.

Take care to carry a strong knife, a bit of string, and a small screw, they will often help you when in a stew.

Take care to have a supply of court plaster with you in case either yourself or your camera bellows gets punctured.

Take care and always give more exposure if you feel in o

Take care of the colour of your darkest object; study it well and expose for that.

Take care in summer weather to keep your developer cool; melting moments are not good for gelatine films.

Buy Tylar's Catalogue at once, price 1s., post free. 350 pages.

Tylar's Sprinklers and Sprays

Are well finished in sound English style. No foreign rubbish. Many designs not here shown can be seen in Tylar's Catalogue. Post free, 1/-

Tylar's Negative Sprinklers

Are fitted with rubber washers that adhere firmly to the tap by pressure or ly.

- No. 1. A cheap pattern, partly in stamped brass.
 „ 2. A superior quality, cast and turned.
 „ 3. A combined sprinkler and bottle filler, the end screwing off to fill up narrow necked bottles.

Prices:	For taps $\frac{1}{2}$ in.	$\frac{3}{4}$ in.	$\frac{3}{4}$ in. bore.
No. 1.	1/6	2/-	2/6
„ 2.	2/-	2/9	3/6
3.	2/6	3/3	4/-

Tylar's Rose Sprays

To fit on the end of an indiarubber tube. Brass lacquered, 1/- . Nickel-plated, 1/6 each.

TYLAR'S CONNECTORS.

An appliance to overcome the difficulty of fitting a small bore rubber tube on to a large bore tap.

These are fitted with rubber unions, and adhere firmly to the tap when pressed on.

To fit tap of bore	To take tube	Price.
$\frac{1}{2}$ in.	$\frac{1}{4}$ in.	1/-
$\frac{3}{4}$ in.	$\frac{1}{2}$ in.	1/9
$\frac{1}{2}$ in.	$\frac{1}{2}$ in.	2/6

THE TORTON NON-SPLASH TAP FILTER.

Brass, 6d.
 Nickel, 1/- each.



Twisted Proverbs.

Take care to avoid heating yourself as it will heat your temper.

Take care to rise early, for life is short and art is long, and there are lots of things to photograph.

Take care to have only one chief point of interest, and only one chief light and dark point.

Take care in selecting cloud negatives to have one that will harmonise with the view, and also take care not to print it upside down. There is a right and wrong way for every cloud.

Take care to have a really firm camera stand such as Ashford's. A firm stand is of as much importance as a firm camera.

Take care not to let your sitter dress for the occasion, and tell him to leave his company smile at home.

You "ought all" to try Ortol. It gives a soft and pleasing negative.

Ashford's stands will stand firm in any storm. A firm stand is a firm friend to the photographer.

He beheld the work which he had done, and lo and behold! it was fogged.

Pictures, like fortunes, are made, not found.

Consider nothing learnt until you can reproduce it.

A piece of fine muslin tied over the tap keeps particles of sand and grit from falling upon the film. Always take care of the bits of muslin, boys.

If you think photography has reached the height of perfection, or yourself either, you'll have a rude awakening one of these days.

Scrub the back of your negative while wet with an old tooth brush. This will remove particles that can only be removed with difficulty after it has once been dried.

Hear all the other chap says, and by your silence let him think you are full of wisdom on such matters.

Photographers should never be in a hurry unless it is to collect bad debts.

The shadows flee—catch them as you go.

No good getting angry at the rain stopping your trip. When it rains the best thing to do is to let it rain.

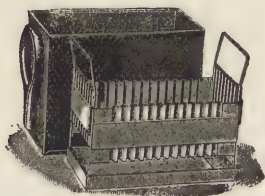


Fig. 93.

TYLAR'S . . AUTOMAT PLATE WASHER

Is a strong zinc rack, holding two sizes, fitted in a japanned tank, with a syphon for drawing the water off automatically.

No. 1,	to hold twelve $\frac{1}{4}$ -plates	...	...	1/-
" 2,	" " $\frac{1}{4}$ -plates or lantern plates,	...	...	1/3
	" " " " "Superior" "	...	...
" 3,	" " $\frac{1}{4}$ -plates, or six $\frac{1}{2}$ -plates,	...	...	1/6
	" " " " "or six 5 x 4 "	...	...
" 4,	" " $\frac{1}{2}$ -plates, or twelve $\frac{1}{4}$ -plates	...	...	3/-

TYLAR'S . . EXPANDING ZINC RACK

Will take any size, from zin. in width up to whole-plates, and can be adjusted to take either odd sizes or standard sizes.

One Rack for all Sizes.

Strongly made in zinc, with clamping screws of brass.

Price 2/- each.

Syphon tank to hold these 1/6 each.

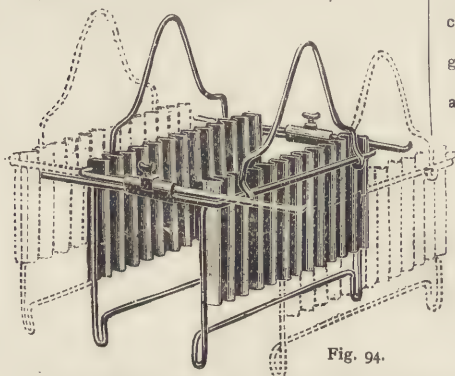


Fig. 94.

Expanding Thoughts.

Enquire for **Tylar's Dead Black**, which will prevent all reflections either in your camera body or your lens tubes.

Use a stop to take a bull, but don't stop if he wants to take you.

Anyone can take a photograph - few a good one.

The art of art is to use but conceal art.

He being dead yet speaketh, may well be said of a good photograph.

An ugly person always thinks you're a bad photographer.

Little camera, little care. A 20lb. kit will make you endeavour to secure a good result at every exposure.

Originality of thought cannot be bought. Strive to show you possess it.

When focussing a view with a river at your back, be careful not to get so immersed in the scene you're focussing as to forget the river and get immersed in it.

Better take your doctor's photograph than his physic.

What are axioms to the professor are problems to the pupil.

Expose carefully; do not trust to developing.

Develop carefully; do not trust to exposing.

It is no sin to poach a view.

Don't kick the dog because he won't stand still.

Judge no photographer by his focussing cloth.

Observation and experience are two good teachers.

If you are rich deal with **Tylar**. If you are poor you won't require telling.

Don't holloa until you are out of the dark room.

Novelty is not always utility. Tylar's catalogue proves that it very often is.

Harvest is past and summer is ended, and yet we never took that negative.

Photography might well be called a "taking" pastime.

Don't stoop to shady work except in photography. It's quite justified there, and photographers delight in shady places.

"Photography in a Nutshell" expands the mind. 1/-



Fig. 95.

TYLAR'S P.O.P. WASHER.

"The King of Washers."

A washer for heavy surfaced prints, that is absolutely automatic, and needs no attention after once set going. The prints keep in constant motion, and there is no danger of their sinking, sticking, clogging, or tearing, neither can they P.O.P. over. It has had, and is having, a phenomenal sale, and the reason is that one buyer recommends another. Well made in strong japanned metal, white inside.

Price : $\frac{1}{2}$ -pl., 4/6; $\frac{3}{4}$ -pl., 8/6; 1-pl., 12/6 each.

Plate and Cut Film Rack for P.O.P.

This rack will take either plates or cut films, together or separately.

Price : $\frac{1}{2}$ -pl., holding 20, 2/6; $\frac{3}{4}$ -pl., holding 30, 4/6.

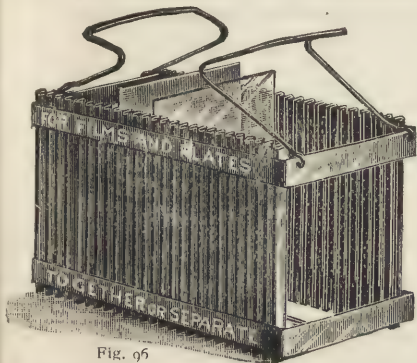


Fig. 96

Keep on Moving.

If you want to try a moonlight photograph it is most important that a lady companion should accompany you. The exposure is necessarily a long one, and time passes quicker if a nice girl is about.

Criticism is not simply fault finding. A fool can find a fault, but it takes a wise head to criticise it.

If your rich aunt wants photograph, bring take her to the best photographic in the town, that is unless you feel you're are thoroughly proficient.

Stick to the plate you find you can't use. Change often means confusion and failure. Don't you recollect the confusion you caused when you dropped that threepenny bit in church?

Have a place for everything and keep everything in its place.

At Christmas develop charity, and don't put too much restraint in.

When the cold's upon the hill the plate is apt to frill—have the alum bath ready.

The quicker the plate the greater care needed in developing it.

Keep your feet dry, also your camera and your head cool.

Back your plates for leafless trees, and you will get pictures that are sure to please.

No, don't buy a new lens till the landlord is cleared off. If you do, his eye may have a flare spot in it.

Use Wallsgrove toner, in one shilling boxes. You add the water and it does the rest.

Wise men lay up knowledge; that is why 58,000 wise men in the photographic world have purchased "Photography in a Nutshell," by the Kernel.

After rain the actinic power of the light is nearly as quick again.

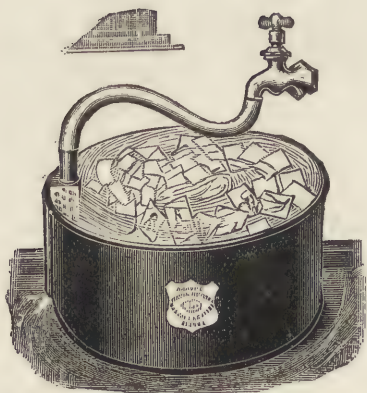
For fixing plates, four ounces of hypo added to a pint of water does the trick.

The Wallsgrove fixer is ready weighed up in four-ounce cartridges; you drop one in a pint of water and it does the rest. Four cartridges in a packet for fourpence.

A draught free from dust is a capital thing to dry a negative quickly.

Better to slightly overprint than underprint.

Tylar's Catalogue is as full of Novelty as an egg is full of Meat. Copies 1/-



Nixey's

Fig. 97.

Natty Washer for Prints.

Designed specially for export trade, being made of such sizes that one will pack inside the other. The No. 1 is made in japanned tin; the larger sizes are made in zinc.

The construction is such that the prints are kept moving round and round in circles, and the outlet is so arranged that suction of prints towards the overflow is prevented.

Prices. No. Size. For. Each.

1	7 x 3½	3½ x 2½	2/-
2	9½ x 6½	½-pl.	4/6
3	13 x 8	½-pl.	8/6
4	17 x 9½	½-pl.	12/6

Patent Hose Connector

For joining short lengths of rubber tube together in such a way that they will withstand the force of water rushing through them. This appliance is useful in the garden, etc., as well as in the dark room.

Prices	For ¾	1	1½	2	Tubes.
	8d.	10d.	1/-	1/3	Each.



Fig. 98.

The Photographer's Weather Glass.

Take advantage of bright intervals on showery days

A red sky in the morning portends bad weather.

Cloud negatives can be taken facing the sun.

The tone and character of a cloud negative must accord with the landscape.

Remarkable clearness in distant horizon means rain.

Nature must be luminous for printing.

There is no sunshine but has some shadow.

Avoid breezes, in doors and out.

Early morning sun at the seaside gives pictorial vigour.

Calm weather in June keeps the camera in tune.

Double the time of exposures in yellow sunset light.

A rosy sunset portends fair weather.

The sun can be seen by nothing but its own light.

Fierce sunlight, tempered by fleecy clouds, makes best printing light.

They that walk in the sun may be tanned, or taken.

Moonlight effects may be gained by a full sunlight exposure.

Wind is the photographer's enemy.

The actinic light at the sea is proverbially superior.

A low dawn portends fair weather.

In every country the sun rises in the morning. (Proverbs.)

Cloudy mornings, clear evenings.

Expect wind, when distance appears near and clear.

Misty clouds on heights portend rain.

Use solid glass rods to stir up chemicals. If you use hollow ones they will make you holler—when your chemicals are spoilt.

A good bottle cleaner is diluted hydrochloric acid.

Shady work is no disgrace in photography.

Fog and freckles are troublesome things to the photographer.

Take the "Kernel's" advice, as given in the "Nutshell," and you'll do.

TYLAR'S 'CASCADE' WASHER.

Due to the ingenuity of that celebrated worker, the Rev. F. C. Lambert, the outcome of over twenty years' laboratory practice.

POINTS.

Takes several sizes at once.

The washers will accommodate any size plates smaller than the size they are made for. Thus the whole-plate size will accommodate whole-plates, $7\frac{1}{2} \times 5$, half-plates, 5×4 , quarter-plates, lantern plates, or smaller sizes.

No weight of water to lift.

Many washers are inconvenient on account of their great weight, especially for larger sizes. This form obviates all this, as each tray of plates can be removed, etc., separately, without disturbing the others.

Small water supply.

Where only limited water is obtainable this washer will be a boon, as a very small amount of water suffices to keep it in action. The merest dribble keeps up a constant current over the plate, and the same water never passes over a plate twice.

Plates never run dry.

Each tray is so arranged that the plates always remain covered, if by any accident the tap should cease to run.

It is perfectly automatic in action and needs no attention.

PRICES.

For $\frac{1}{2}$ -pl. and under.	$\frac{1}{2}$ -pl. and under.	12×10 and under.	15×12 and any size under.
7/6	10/6	15/-	25/- each.

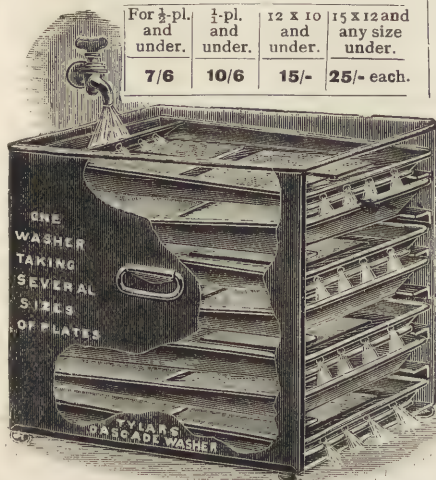


Fig. 99.

A Few Running Ideas.

There are none so simple but can give counsel; but don't be so simple as to give counsel unasked—or photographs.

The eye wants as much education as the ear or the hand. The educated eye can see beauties where none exist to the ordinary observer.

Cameras, like wise men, act upon reflection.

If you try to please all parties you will find it a tough job.

Fix thoroughly, wash thoroughly, or it will fade thoroughly.

The 1st of April is all fools' day. Take yourself in a glass.

When the lady as a baby is in long frocks it needs a short exposure; but as the dresses are made shorter the exposure can be made longer.

Cultivate energy, enterprise, and method.

If you mount your prints in albums your friends will not clamour for them.

In everything "work by brains" and not by thumbs.

What the eye does not see may be made visible by the camera.

For known over exposure, soak in bromide solution before developing.

It is hard to satisfy a mother's blind impartiality.

Everything which is artificial is natural in a sense.

Don't be content with mediocrity.

Platinum or carbon prints are more permanent than silver, but recollect that permanency is only relative.

A glass tube can easily be bent by rotating in the flame of a spirit lamp until it is pliable. Never try to bend one by putting it over your knee, but it is needless to tell you that.

If you promise a print to a cottager, fulfil the promise—don't be dubbed a prevaricator.

If you touch the face of an undeveloped negative or an untuned print with the fingers, don't be surprised at defects appearing.

Our best experiences are accentuated by failures and disappointments. Photography may exaggerate but cannot lie. Some photographers, however, can do both.

YOU NEED TYLAR'S CATALOGUE. One shilling will secure a copy, post free



Fig 100.

The Astonian Retouching Set

Contains one retouching pencil, one tube retouching medium, one tube spotting medium, one spotting brush, one print trimmer or scratching out knife.

Price 1/-

Larger and more complete set " 2/6

The Astonian Bromide Set

For working up bromides or enlargements. Consists of three grades of black chalk pencils and one white ditto.

Price 1/-

Tylar's Spotting out Palette.

For prints and for negatives every amateur needs this handy set.

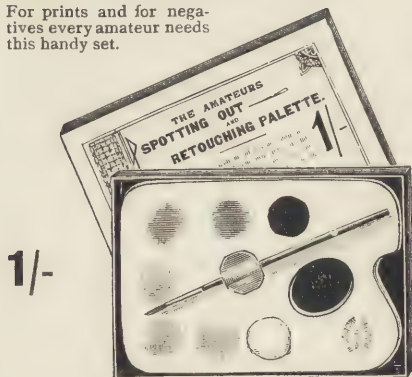


Fig 101.

Contains seven colours, ranging from white up to blue black—colours that will match any tone of print, and that will stand burnishing without peeling up.

Out, out, Dam'd Spot.

"Shakespeare."

Knowledge is a treasure, but you must hold the key of it.

If you want to intensify a negative be sure that all hypo is thoroughly washed out of the film. Hypo in the film may produce a piebald negative.

Attend photographic and art exhibitions; train but don't strain your eyes thereat.

Keep abreast with the times; never keep tips to yourself.

It is no good trying to climb the photographic ladder two or three steps at a time; each step must be made before the top can be reached.

Some say that under-exposed plates develop better if kept for a few weeks before development.

If we could photograph our own faults, what a peculiar lot of negatives we should get.

Don't dust your plates with silk dusters, as they attract fine particles by electric action.

Give your old negatives to cottagers—they can make garden frames, etc., of the glass when cleaned.

If it is not quite a perfect picture, it is a memory, and that's something.

The chemical name of hydroquinone is PARADIHYDROXYBENZENE. Pray for strength to pronounce it.

If you want contrast use an excess of pyro or quinol. If detail without density use an excess of alkali; remember always the stronger the developer the greater the contrast, provided the exposure is right.

It wants more than a negative, paper, and sunlight to make a pleasing picture. The light of experience must be added to the sunlight. Patience is a virtue to some, but it is a necessity to the photographer.

If you want a good and silent companion choose a camera. If silence is not so important, choose a lady.

Keep your chloride of gold and your failures dark.

Tourists can easily change plates at night by feel if they cover all up on a table with their focussing cloth, or eve by using the hands under the bedclothes.

What you don't know may be found in "PHOTOGRAPHY IN A NUTSHELL."

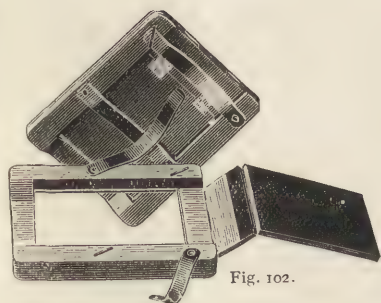


Fig. 102.

TYLAR'S IMMOVABLE PRINTING FRAME.

A sound, well-made mahogany frame, having the back permanently hinged thereto, giving a three-quarter view of the print. It has velvet-covered back and strong brass springs. It is invaluable to the bromide worker, as in the dark room there is no loose back to get mislaid.

Price.	$\frac{1}{2}$ -pl.	5 x 4	$\frac{1}{2}$ -pl.	each.
	9d.	1/-	1/3	

TYLAR'S SOLID MAHOGANY FRAMES,

With velvet backs and threequarter openings, are unsurpassed at the price.

$\frac{1}{2}$ -pl.	5 x 4	$\frac{1}{2}$ -pl.	$\frac{1}{2}$ -pl.
7d.	10 $\frac{1}{2}$ d.	1/2	2/3

THE "BOOKLET" NEGATIVE STORER.



Fig. 103. A

articles. Each case holds twelve negatives.

Price.	
$\frac{1}{2}$ -plate ...	9d.
5 x 4 ...	10d.
$\frac{1}{2}$ -plate ...	1/-

Larger sizes can be quoted for if desired in quantities of one dozen and upwards.

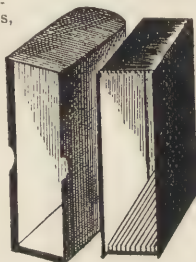


Fig. 104.

A Few Inspirations.

Nature draws more than twelve oxen.

"My, how easy!" said Hodge, when he saw his photograph taken.

Our ancestors knew not the light as we know it.

What a queer world it would be without photography now.

Don't point out faults, others may not see deficiencies. Pictures are dead speakers.

Photography gives a charm to the humblest cottage, and some of the humblest cottages give charming pictures to the photographer.

Shut your plate box lid as soon as you remove a plate. Many a boxful has been spoilt by want of system in this simple matter.

You can put a polish on a rough man at times, but don't attempt it on a rough bromide print.

Your double dark slides numbered plainly in white figures prevent mistakes, and are very convenient in the dark room.

A duster used for wiping down the dark room shelves or table should not be used for bottle necks. Dusters pick up hypo, and hypo is not friendly with all chemicals.

The writer knows some fellows that you could hardly get to stand up to speak at a photographic society at one time; the difficulty now is not to get them up but to get them down.

Never try to photograph the apple of her eye.

If you drop shaving yourself you'll find more time to take photographs.

When addressing the members of your photographic club get tongue and brain to elaborate; unless you do the product won't be worth listening to.

If anything goes wrong with your plates, take it for granted it's your own fault. Your wife is sure to say it is.

If a man who develops be called a developer; ought not the lady who helps him be called a develop-him?

You'll find 146, Charing Cross Road a Fallow field, full of up-to-date photographic appliances.

If you develop thirst on your travels fix it with water without any accelerator.

Many err in their use of the developer.

Hundreds of Illustrations of Photo Novelties in Tylar's Catalogue. Copies post free 1/-

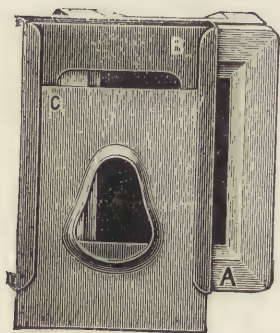


Fig. 105.

Tylar's Duplex Vignette Set

Consists of a well-made printing frame fitted with a metal grooved vignette carrier and four assorted vignettes. Movement is arranged for in all directions so that the vignette shape can be adjusted over any portion of the negative desired.

Each set consists of frame and holder, two pear shape and two oval shape vignettes.

Prices

$\frac{1}{2}$ -pl.	$\frac{3}{4}$ -pl.
2/6	4/6

Tylar's Vignette Clips.

Springs of silver plated brass made to grip the vignette shape on the top of the printing frame by slipping on each end of the frame, thus preventing it getting moved out of place during the examination of the print.

Per dozen, 9d.

Tylar's

Soft Gradation Vignettes.

A series of nine vignette shapes to suit quarter plates, including two ovals, two pear, five circular.

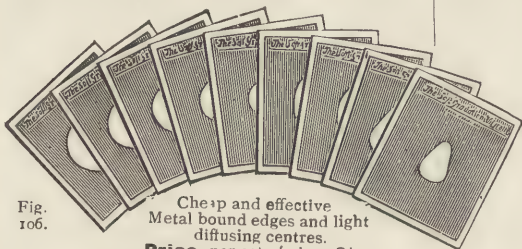


Fig.
106.

Cheap and effective
Metal bound edges and light
diffusing centres.

Price, per set of nine, 2/-

A Few Smile Raisers.

That distance lens enchantment to the view don't always apply to photographic work.

A pretty girl often turns your eye into an automatic shutter.

Learn to control your developer, and develop a control of yourself.

When you want to photograph your Venus's, ask their Mars to planet for you.

Don't get arguing with a camera fiend about photographing your best girl, or you may get the lens of your eye damaged.

Never make your troubles greater than they are.

The good operator can ill afford to be without an Ilford plate.

The men who are always catching at shadows are photographers.

If it takes one second to expose one baby in bright light, why doesn't it take two seconds for twins?

Watt would Boulton say now at the progress photography has made?

You can photograph the snorer, but not the snore.

What a pity you cannot produce the colours of the rainbow upon a Rainbow plate

May your expenditure in dry plates never result in your plate being dry.

Ye giddy photographic trippers, fix your plates in Tylar's trough and celluloid dippers. See page 46.

Wives always try and bring out pleasant expressions on your husbands' faces.

Judson's photo tints are the things for tinting photos. Simple as A B C.

If you see a man gazing earnestly at you as though entranced, while giving your photographic lecture, don't put it down to your learned flow of language until you are assured the man has not got a stiff neck.

When you require toning up don't fly to the chloride of gold bottle; that might fix you instead.

Good studies in expression can be found on the ladies' faces when flocking round the bargain counter.

"The Nutshell" is the concentrated essence of Photography. Get a copy 1/- only.

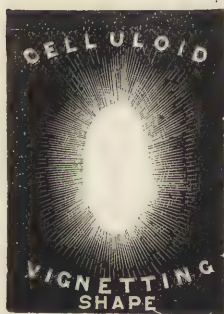


Fig. 107.

The Original

Celluloid Vignetting Shape.

These shapes are so light and portable, and give such soft and beautiful gradation with so little trouble, that they remain prime favourites. Don't be misled by imitations, but see the name, "Sershall Edwards Vignettors" appears on the package.

These are put up in packets, each of two shapes, either pear or oval.

Price	$\frac{1}{4}$ pl.	$\frac{1}{2}$ p.	$\frac{1}{4}$ p.	Per packet.
	1/-	1/9	3/6	

Tylar's Autograph Vignette.

A vignette enabling the sitter to write his autograph and have the same reproduced upon his cabinet prints in white characters.

Price, vignette mask and autograph support, 1/6.

Tylar's

Serrated Zinc Vignettes

give perfect gradations, and are cheap and durable. Packed in sets of assorted sizes.

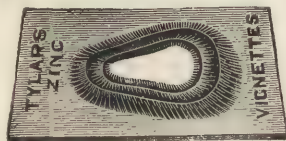


Fig. 108.

Pear Shapes.

Set of
6 $\frac{1}{4}$ pl. 3/-
3 $\frac{1}{2}$ pl. 2/6
3 $\frac{1}{4}$ pl. 4/6

Oval Shapes.

Set of
3 $\frac{1}{4}$ pl. 1/6
3 $\frac{1}{2}$ pl. 2/6
3 $\frac{1}{4}$ pl. 4/6

Rub these in your Brain.

Never advertise your troubles—it's like a man with bow legs wearing striped trousers.

If you've got to photograph a duke put on an air of culture, but if you have to photograph a farmer put on an air of agriculture—that will suit him better.

Why should Irish amateurs be happy men? Because they know always where to find a Cork.

If you've got all the views you need, swing back again.

A gent is a gentleman abbreviated, but a photo is not an abbreviated photographer.

A man who acts has time to find reasons afterwards.

Photographers like to get good negatives; the only time they object to a negative is when proposing to their lady love.

Light is absorbed by some substances as quickly as a toper absorbs beer. This accounts for foggy plates at times.

When Mrs. Malaprop went to be photographed she thought she'd be some of those "vinegaretted" busts. The dear old creature had mistaken a word again; of course, she meant vignettied busts.

To prevent bromides curling, soak in twenty per cent. of glycerine and water.

He that despiseth instruction is a fool, and yet how many there are who don't read instructions sent out with goods.

The only man who can take things with impunity when a policeman is present is the photographer.

Professional photographers will find that Tylar's negative borders will facilitate them getting orders.

To take it or not to take it, that is the question that arises when only one plate is left and there are many more miles to travel.

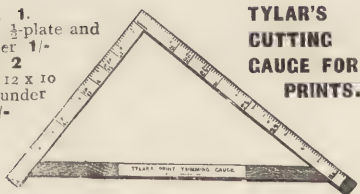
"You have deserved high commendation and true applause." Had Shakespeare been to a photographic exhibition when he wrote this?

When retouching, don't touch all the nature out.

Enlarge your experiences by reading if you don't feel like enlarging anything else.

A Unique Catalogue, Tylar's, 41, High Street, Aston, Birmingham. Price 1/-.

No. 1.
For $\frac{1}{2}$ -plate and
under 1/-
No. 2
For 12 x 10
and under
2/-



**TYLAR'S
CUTTING
GAUGE FOR
PRINTS.**

Fig. 109.

Tylar's Print Trimming Gauge

Is made of wood faced with a steel-plate to guide the cutting knife. The top is divided into inches. With this any size print can be cut readily and edges parallel. It is only necessary to make the first two cuts to desired length, reverse the gauge and add two more cuts to join those already made, and the result is a properly trimmed print.

Tylar's Nested Sets of Cutting Glasses.

$\frac{1}{2}$ -plate, 1/-

$\frac{1}{2}$ " 1/6

$\frac{1}{2}$ " 2/6

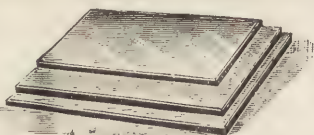


Fig. 110.

Are packed in sets of three shapes of assorted sizes. They are made of thick glass, and have polished edges to guide the knife or wheel cutter. They are effective and cheap.

TYLAR'S PRINT CUTTING KNIVES.

Several designs ranging from 7d. to 2s. each

TYLAR'S WHEEL PRINT CUTTER

Will trim your prints, wet or dry, cutting with a clean edge Price, 1/6.

TYLAR'S New Swivel Cutter

Effectually cuts straight or circular prints. Price 2/6



Fig. 111.

Tylar's Circular Zinc Cutting Guides

For use with swivel cutters. Per box of three shapes and cutting slab, 1s.

Get a cast in your eye on these.

May the work of thy hands carry many a joy to its observers.

See that your lives and your lines are symmetrical.

A lady makes a capital camera carrier.

If monkeys evolve into photographers, will they object to the tail board?

Spend some of your treasure in a measure. If your chemicals you guess, you'll find yourself in a mess.

A photo zinco is a different thing from a photo-sink—"Oh."

If photography is good enough for kings and queens, it should be good enough for you.

A retouched face often makes its owner a silent liar.

Never attempt to produce a study of adoration with a snub-nosed sitter.

Many of the prize pictures nowadays are surprise pictures, the most surprised man living being often he who gets the medal.

Well begun is half done, so get Tylar's catalogue

When New Year's eve arrives, ponder on the fact that the old year is dying and try to profit by the experience of the past.

Be discontented—there is a great virtue in being discontented, as it means more progress.

Never be discouraged by failures; let them act as stimulan's to greater efforts and better results

It is never too late to mend does not very often apply to negatives; when they are once broken it is a difficult job to mend them to get a decent result.

When Christmas Eve comes round send bromide plates to the hospital; but when Christmas Day comes round, do not send dry plates to your poor relations they will appreciate them far better if there is something on them.

Be patient with beginners; their troubles and failures may be instructive to you.

Never be too knowing too learn.

Bromide prints can be toned to any shade of brown or red. Uranium nitrate and potassium ferricyanide will do it.

"Photography in a Nutshell." The Book of Books, 1/-



Fig. 112.

Tylar's Photo Maize

Is an amazing sticker. With it you can mount prints with full glaze intact. It is a tip-top mountant, not only useful for photographs, but for any purpose where a good paste mountant is necessary. It is free from acid, and keeps sweet indefinitely.

Price, bottles, 6d. and 1/-

Tylar's . . .

Pulp Slabs for Glazing P.O.P.

A slab that is always ready for use, needing no preparation of its surface; all that is necessary is to squeegee the print to be glazed upon it while wet. Allow it to thoroughly dry, and a touch will cause it to spring off with a surface like glass.

Price.

48 x 5 ... 1/-	16 x 13 ... 3/3
10 x 8 ... 1/6	17 x 13 ... 3/6
12 x 10 ... 2/-	



Fig. 113.

Real Stickers.

If your stand is an Ashford's Giraffe, you will never get the hump in using it.

If a polish could be put on manners as easily as a polish is put on P.O.P., there would soon be a great demand for Tylar's pulp slabs.

Why are Tylar's solid rubber squeegees like young ladies? Because, no matter how much squeezing you give them, they always spring to their original shape again.

With lightning speed the lightning's flash we take.

When photographing Lilly, never mind the tulips.

Some think it's a grave undertaking to photograph a tombstone.

Throw physic bottles to the photographer, he'll be glad of them.

A cobweb covered with hoar frost makes a beautiful picture.

The Tit-bit camera answers perfectly.

If you come up a dark entry on a frosty night mind you don't have a dark slide.

If I met-ol my customers in a fair and square manner they ort-ol to be satisfied

A great artist may become a grater.

How is it that Academicians are so anxious to be hung?

Why are two single lenses joined by a metal ring like married people? There are more reflections after the event.

If you stop and make an effort to take the interior of a church use an F forty stop.

"How is it you are photographing from morning to night?" said the fierce wife. "Because I sleep from night to morning," gently said the husband.

A gilt edged-camera doesn't make a gilt-edged photographer.

Blessed are they who waste plates, as they give joy unto the plate-makers, and cause their dividends to wax fat.

It is no good putting a photographic blockhead at the head of a photographic block department. It wants a man with brains to make good use of the grains.

A good composer is a dose of soothing syrup.

Stick to "Photography in a Nutshell," and it will stick to you.



Fig. 114.

Judson's . . . Photo Tints for Prints

Enable the amateur, even though quite unskilled in painting, to produce really beautiful effects. The tints are diluted with water, and laid over the photograph in thin washes. As they are perfectly transparent, the shadows of the photograph show through the tints, and give beautiful effects of light and shade. They are put up in two sizes, the small one being to induce you to try them and see how easy they are to use, when you will no doubt be glad to purchase the more complete set.

- No. 1.** Six bottles of colours, one bottle of medium, and small basin for washing brushes ... 1/6
- No. 2.** Twelve bottles of colours, one bottle of medium, and mixing palette ... 5/-

Tylar's Tintorettes.

Miniature copies will be made from photograph sent and returned as tinted circular pictures.

No.	Circles.	12	36	144
1	$\frac{1}{8}$	1/10	4/6	9/6
2	$\frac{7}{8}$	2/-	5/-	10/6
3	1	3/-	6/-	11/6
4	$1\frac{1}{2}$	3/6	7/6	14/-
5	$1\frac{1}{2}$	4/-	8/6	15/-

Send a sample and 4/2 for twelve of $1\frac{1}{2}$ in. circle.

Agents wanted everywhere.

Don't Colour Up.

Don't attempt to ride your mount across a frozen pond, or it may turn out to be a slip-in mount.

Flexibility in fishing rods is all right, but flexibility in camera stands is all wrong.

Pictures, like fortunes, are made, not often found.

Progress is measured by what you can do.

If you use *aqua pumpo* to mix your solutions, it is best to filter it. *Aqua tapo* is filtered by the waterworks company. At least they say so.

Will black toned prints suit the natives of the Congo and delicate brown tones the industrious little Japs?

Young men think old men fools; old men know young ones to be.

Zeal without knowledge is as fire without light.

What, do you come or send. Tylar's address is 41, High Street, Aston, Birmingham.

In view taking, as in bear hunting, all the craft is in the catching.

I took him napping, as Moss took his mare.

The natives of New Guinea are sure to want Tylar's new guinea cameras.

Photography will make you scale your eyes and sharpen up your wisdom teeth.

If you are photographing a tiger and he begins to blink his eyes and twitch his nostrils, it is good policy to bolt unless there are strong bars between you.

What exposure would you give a nigger in a dense fog?

If you ever have a chance of photographing the devil, expose for de tail.

Tom Noddy may have a very good gun, but he may not know how to shoot.

When snap-shooting it is useless reserving your fire till the object is out of range. See the figger—touch the trigger.

Don't photograph a yellow girl with a yellow screen. She may object and give a yell-oh scream.

Never do anything on the sly, unless it is photographing a courting couple.

Are you sure the brilliancy of the lady's eyes did not fog your plate? Better fog your plate than your pate.

Coat your P.O.P. Prints with P.O.P. Gloss and stare at the result.



Fig. 115.

Tylar's Spring Grip Card Stand

affords a ready and effective means of standing mounted photographs upon a table or mantel-piece for their proper display; also useful for setting out shop windows, etc.

Boxes of twelve, price 1s.

Tylar's

Copper-plate Art Mounts

one of the tastiest mounts that have ever been issued, mounts that have sold by tons a year. Ask your dealer to show them to you, or send for a box and see their various styles for yourself.

The idea is a mount that enhances a small picture and makes it big enough for framing right away.

Size of Mount.	For	Boxes of 12	Packets 50	Packets 100
10 x 8	$\frac{1}{4}$ -pl.	1/6	5/6	10/-
12 x 10	$\frac{1}{2}$ -pl.	2/-	7/6	14/-
15 x 12	$\frac{1}{2}$ -pl.	3/6	13/6	25/-

Tylar's

Triple Slip-in Mounts.

Packed in parcels of twelve, in assorted shades having three openings in each mount, tasty and cheap

Opening	3 x 2	$\frac{1}{4}$ -pl.	5 x 4	$\frac{1}{2}$ -pl.	
No.	3/6	4/6	5/-	6/-	Per dozen.
No. 2.	4/6	5/6	6/-	7/6	" "

SAMPLE BOX OF MOUNTS for Reference purposes.

$\frac{1}{4}$ -pl. 2/6 per box. $\frac{1}{2}$ -pl. 5/- per box.

See Tylar's Catalogue, post free 1/-, for photographs and details of some new and exquisite mounts.

Read and Grip these.

Accident often gives us what we try to get in vain.

It is a blessed dispensation of Providence that it is summer all the year round somewhere, and photographers can still make exposures.

Taken in the rear, as the man said when he snapped the boys leaning over the bridge.

You touch the ball and we will make a haul.

He exposed a plate on the Jordan and then he jawed ou.

Put slippers of rubber on the feet of your camera stand if you don't want your camera stand to be a slipper.

Three hands would be very useful to a photographer.

It is not every eye that has the art of seeing.

It is no good for the camera man to take a course of composition powders; they won't aid him to the composition of his views.

What a lot of retouching the sun spots would take to eliminate them.

The Japanese are sensible men. They practise photography and buy lots of Tylar's goods.

Something attempted something done has earned a night's repose.

Never cry halloo till you are out of the dark room.

Never go rabbit hunting with a dead ferret, and never try to take a view your lens is incapable of doing justice to.

When photographing a horse, go fair and softly, as lawyers go to heaven.

Some folks when snap-shooting are about as brisk as a bee in a tarpot.

When Johnson sat for his photo he was as grave as a gatepost.

Don't look as melancholy as a sick cat when you get in the studio.

A man of words and not of deeds is like a garden full of weeds.

Make your pictures as plain as Dunstable road.

Don't let it be said that for views you're a good seeker but an ill finder.

A work ill done must be done twice.

Each bird loves to hear himself sing

Not got "PHOTOGRAPHY IN A NUTSHELL!" Well, I am surprised.



Fig. 116.

Tylar's

Light-tight Bags

for packing exposed plates while on tour are unsurpassed. Two plates packed face to face in the yellow bag, and then enclosed in the black bag, and a number of these bound together to form a parcel, may be packed among your clothes, etc., in your travelling case, and will arrive home in good condition, where they can be developed at leisure.

They are packed in boxes of twelve yellow and twelve black bags; each box will accommodate twenty-four plates.

Price per box.

$\frac{1}{2}$ -pl. 5 x 4	$\frac{1}{2}$ -pl. 7 $\frac{1}{2}$ x 5	$\frac{1}{2}$ -pl. 10 x 8	12 x 10
1/- 1/3	1/6 1/9	2/- 3/6	6/-

Invaluable to X Ray workers.

Pen and Ink Sketches

For Postcard Printers.

A series of tasty designs, produced on films as negatives for printing on postcards to surround a photograph, making the finished article look as though it had been drawn by the sender.

Six designs of these negatives ready, and accompanying each design is a mask with register lines attached thereto showing the exact position in which they should lay on the negative to produce the double print. The effect produced is quite unique, and the method is simplicity itself. Equally suited for Bromide Cards as well as P.O.P.

Price of negative, cut out mask, with register lines and everything complete, 1/6 each.

Light Reflections.

The clever man sees and hears, the fool knows nothing and is yet always finding fault.

The day is short and the work is much.

It is no good putting yeast on your camera front to make it rise.

Good wine needs no bush, but a good camera does.

If a Red Indian takes up photography it is only natural he should buy a "Scout."

What "Planchette" says: Send Tylar your spare cash, and he will still use his brains for your benefit and his own.

The Bantam camera should be used by all poultry fanciers, although there is nothing poultry about it.

Tylar's hand camera slings are bandy things.

Use Tylar's suspenders—for mounts.

If a motor car is coming at you at the rate of forty miles an hour, don't attempt to take it head on, or you may find your head off.

Read the *Photogram* but don't try to photo cram others.

Few women can pass a mirror without pausing for reflection.

Now, George, see if you can photograph me just as I stand. No thanks, daddy, I love you too much.

Wouldn't a blind man be delighted to see that photograph?

A man apt to promise is apt to forget.

All are not photographers who carry a camera.

An artist lives everywhere.

Lest too light winning make the prize light.

"It will be light, my lord." Evidently the two gentlemen of Verona were photographers.

Make short the miles with talk and smiles.

Many men think they are wise when they are only windy.

Ought we to go on the Broads for broad effects?

If you cannot make good pictures, make good resolutions, and try to carry them out.

Distant views require less exposure than near ones; long focus lenses needed.

"Tylar's Catalogue is a Work of Art." Copies price 1/-

TYLAR'S . . DREADNOUGHT GENERATOR.

Invaluable to the lanternist or the enlarger. This appliance enables one to produce the brilliant acetylene flame with economy and absolute safety. It is quite automatic in action and very portable, the No. 1 generator producing sufficient gas to give a two hours' lantern entertainment with a double jet, and yet weighing only 6 lbs. The height of generator is 13½ in., diameter at top 7½ in., and at bottom 5½ in. It is under perfect control, and can be left charged for weeks if needed, and ready to turn on at a moment's notice.

PRICE (including jets and all necessities).

One Dreadnought Generator, complete with carbide holder and gas bell, a supply of carbide, rubber tube, peg and tray, with a double jet and reflector, burner, cleaner, pliers, extra burners, etc. £2 2 0

If in polished pine case, as shown, 10/6 extra.

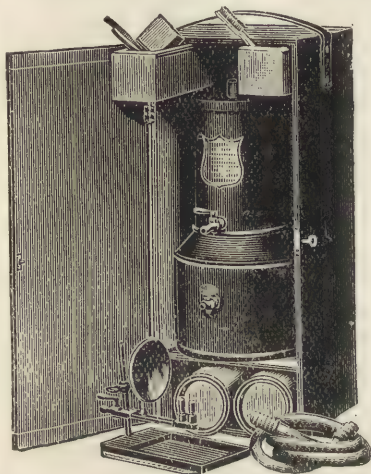


Fig. 117.

Light Thoughts.

The electric light surpassed the incandescent gas, which surpassed ordinary gas, which surpassed oil, which surpassed the candle, which surpassed the rushlight, and now there is a rush for the light that surpasses them all for simplicity, brilliancy, and cheapness, viz., the acetylene light.

Don't pull the lens cap off and then draw the shutter of the dark slide. If you do, you'll remember your foolishness.

A thickly coated plate is best for landscape work.

Most lenses will cover a much larger plate than they are advertised for if a small stop is used.

You need Dreadnought from dense negatives if you use the acetylene light from a Dreadnought generator.

Lay your plans before you start, and do your best to realise them.

Figures often make a picture, but let each be doing something.

Putting a pad on the back of a print is not a fad, but a real advantage. Either rubber or felt will do.

When your negatives are sharp and your print is not, you have no doubt felt the need of a pad of felt.

The disorderly man sometimes tryeth to develop with hypo.

Soda, hot water, and elbow grease will clean spoilt plates.

If your spotting colours fail to take upon the surface of a print an application of the tongue over its surface will make it adhere.

A man depending on wagers will not get rich so soon as one depending on wages.

An agnostic is a man who knows very little and is not sure of that; ought not we to coin a new word, viz., photoagnostic.

Travelling snap-shottist to a Greek native: "Are there many antiquities around here?" "Antiquities, sir, why the place is alive with them."

Fashionable lady to R.A.: "I wish you to paint my portrait, please." "Sorry, madam, I cannot undertake it, as I never copy other paintings."

Always begin your lecture by saying there is much to be said on the subject and then don't say it.

More light has been shed on the scriptures in country churches since the advent of "Acetylene Gas."



**The New
Natural
Stereoscope.**

Always in
Focus for all
Sights.
2/6 each.

Fig. 118.

If you want to give a real interesting evening to your friends, set up a stereoscope and some B.P. views. This enables your friends to see the scene depicted in all the solidity of the original, everything standing out in a lifelike manner.

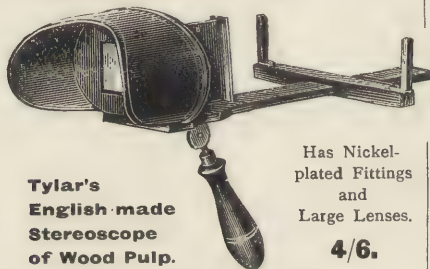
TYLAR'S AMERICAN STEREOSCOPES

Range from 2/- up to 6/- each, and the
B.P. STEREOSCOPIC VIEWS

Are in packets, at 1/6 per packet of twelve views.

ASK FOR "B.P.," or BEST POPULAR SERIES.

No.	No.
1 Buckingham Palace	16 South African Views
2 Westminster Abbey	(Nos. 13, 15, 16 appertain to the Seat of War)
3 Tower of London	17 Isle of Man
4 London Views	18 Ditto
5 Kew Gardens	19 Ditto
6 Ditto	20 Ditto
7 South Coast Views	21 Salisbury
8 Miscellaneous	22 Stratford-on-Avon
9 Tintern Abbey, etc.	23 Birmingham Art Gallery
10 Lake District	24 Aston Hall, Birmingham
11 Ditto	25 Portsmouth and Porchester
12 Sights of London	26 Isle of Wight
13 South African Views	27 Carisbrook Castle Isle of Wight
14 Miscellaneous	
15 South African Views	



**Tylar's
English-made
Stereoscope
of Wood Pulp.**

Has Nickel-
plated Fittings
and
Large Lenses.

4/6.

Fig. 119.

No cast shadows here.

One must be in business with a man and in love with a woman to know them perfectly.

The most agreeable people in the world are those who agree with us.

If your successes have cost you the loss of your conscience, then failure would have been preferable.

Some A.P.'s can talk like books, but the only sad thing is, they cannot be shut up so readily.

Tell a man what he can do and he won't get mad, but tell him what he ought to do and you'll need a powerful restrainer ready.

Work for a camera and you'll generally get it; longing for it will only make you feel the want of it.

The man that's tried and failed is often wiser than if he had been successful.

If "a man's belief is bounded by his knowledge" what a lot of men must be full of doubt.

Those people never tried to accomplish much who boast that they never made a failure.

Start on one process at a time and master it, or you'll be like the cat who tried to catch two mice at once—missed them both.

How nicely Miss Style carries her head, so she ought, it's so light.

If you wish to make a study of still life, photograph a tramp at work—if you can find one.

Don't run to the nearest doctor when there is something wrong with the inside of your magazine camera.

Unless a man has the faculty to use his talents they are useless commodities to him.

To get on in the world, mind your own business; there's not much competition in that line.

Enthusiasm and application will bring you prizes and reputation.

If you find your hobby has been costing too much, don't begin to economise with the wife's expenses.

Try and forget other people's mistakes as easily as you forget your own.

Help a lame dog over the stile by all means, but get to know something about him first.

The ROTOSCOPE, a Metal Folding Stereoscope for the Pocket, and Twelve Views, 1/- Post free, 1/2.



13/6

Fig. 120.

THE LOTHIAN STEREOSCOPE

Is a very high-class instrument, and has every possible adjustment needed, including a long range of focus, and the lenses can be adjusted to suit different widths of the eyes.

TYLAR'S LATEST AGENCY:

The Rotary Photo Series of STEREOSCOPIC VIEWS.

Beautiful productions on Bromide of Silver cards, all from up-to-date negatives and taken by skilled photographers. Some of these are perfect gems in the instrument.

Per packet of twelve views, **3s.** (34 packets ready.)

No.	Views.	No.	Views.
1	Rome.	18	Paris.
2		19	Versailles.
3	"	20	"
4	"	21	" Trianon.
5	"	22	Tower of London.
6	Florence.	23	Houses of Parliament.
7	Venice.	24	Westminster Abbey.
8	"	25	Kew Gardens.
9	Naples.	26	Hampton Court and Zoo.
10	"	27	Cambridge.
11	Genoa.	28	Windsor.
12	Chantilly.	29	Oxford.
13	Paris.	30	Views on the Thames.
14	"	31	Margate and Eastbourne.
15	"	32	Hastings and Folkestone.
16	"	33	Cathedrals.
17	"	34	"

A Few Ticklers.

According to scientists, apes have about fifteen ounces of brain. The lowest type of man over doubles that, and yet some apes would pick up an idea quicker than a man.

It is easier for some men to discover a new chemical than to find his way to a lady's pocket.

Wear spectacles and keep a quiet tongue, and you'll get the credit of being considered full of wisdom.

The economical man is he who gets the most pleasure out of his hobby at the least cost. All economical men want Tylar's catalogue; that will cost one shilling.

Sometimes a man that stands on his dignity has to sit on his humiliations.

Never leave undone till to-morrow what you can do to-day, unless its getting into debt, then don't do it.

A man that is always sure he is right is nearly always sure to be wrong.

Show a man his photograph and cure him of his vanity.

He craves advice in vain who will not follow it.

Rely not on another for what can be done by yourself.

If a camera or a motor car is offered you as a good bargain, think twice.

Give neither counsel nor salt till you are asked for it.

Think of ease, but keep working on.

The best mirror is an old friend.

A good thing is soon snatched up. This accounts for the wonderful sales of "Photography in a Nutshell." 58,000 1/- copies now in use.

He that gropes in the dark, finds that he would not.

Grey light is not the sun.

Patience is a flower that grows not in every one's garden. Photographers should get its seeds at once and cultivate it.

Neither praise nor dispraise thyself; thine actions serve the turn.

To promise a picture and give none is comfort to a fool.

Spread your riches abroad in following your hobby, they then make the earth fruitful. If they are kept in a heap like filth they smell.

Separate Stereoscopic View Lists issued as new views come out.

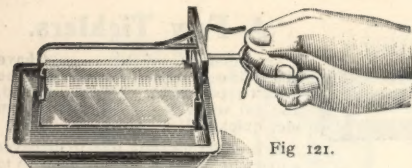


Fig 121.

THE . . . Perfecta Developing Holder FOR PLATES.

The plate is securely held by means of three celluloid jaws, and can be examined either by reflected or transmitted light without fear of its falling. It is unloaded at once by touching the projecting lever shown over the fingers. There is no metal to go in the solution. It is strong and durable. It prevents stains on fingers, and is acknowledged by all who have seen it to be a great saver of time.

$\frac{1}{2}$ -pl., 1/-; 5×4 , 1/3; $\frac{1}{2}$ -pl., 1/6 each.

Light and Time Compass.

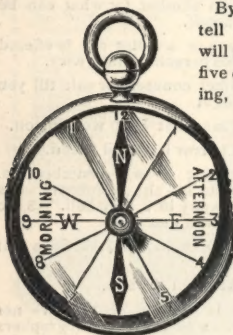


Fig. 122.

By this appliance you can tell at what hour the sun will fall at an angle of forty-five degrees upon any building, and go right to the spot with your camera and secure your view. Every photographer should have one. As long as you can see the dial you can read off the right time to be present with the camera.

MADE IN TWO STYLES.

No. 1, price 1/-.

No. 2, superior, 3/-.

All the Goods figured in these pages can be supplied by any dealer in photographic goods, or will be sent direct, if any difficulty is found, by—

W. TYLAR,

41, High Street, Aston,

BIRMINGHAM.

A Neat and Novel Method of Framing Pictures

FOR

Hanging upon the Walls.

One of the simplest and neatest methods of displaying pictures is to bind a sheet of glass in front of your mounted photograph by means of strips of gummed coloured paper applied to the edges. These strips of paper are supplied in various shades to suit all tastes. The photograph is protected from dust, and presents a neat and tasty appearance. A small piece of ribbon is glued to the back of the mount to hang the photograph up by. **Tylar, of 41, High Street, Aston, Birmingham,** sells the right thing for the purpose, and has a great variety of colours. The price is **6d.** per roll. It is known as "Passe Partout Binding." Beautiful mounts are supplied by Tylar for use with these binders, "although any mount can be used, of course." They are known as the Tylar Copperplate Art Mount and the Iris Special. The Copperplate Art Mount is important looking, as the quarter-plate size measures no less than 10×8 inches. The picture is framed, as it were, by a beautifully crinkled and delicately-tinted raised border, and the appearance of the picture is greatly enhanced thereby. This is a paste-on mount. The other special mount submitted to me is known as the Iris Special. It is a slip-in mount, and is supplied with either oval openings or oblong ones, as desired. They are made of delicately toned boards, and have embossed margins surrounding the openings, shaded in a different tone in a graduated tint that is at once as novel as it is effective.

—Extract from Review.

**TYLAR'S PASSE PARTOUT
BINDERS,** twenty tints, per roll, **6d.**

"Photography n a Nutshell" will help you over the photographic stile. Copies, 1/-.



Mr. W. Tylar

SAYS,

after months of experiment,

THIS

POWER

OF

PERCEPTIVE

TOUCH

IS

MORE

WONDERFUL

TO HIM

THAN

PHOTOGRAPHY.

We know that Light

falling through a lens on a prepared plate in a camera, makes an impression that can be developed, and all in front of the lens will be reproduced by employing a suitable agent, the result being known by the term

Photography.

Had we stated pictures could have been got in this way one hundred years ago we should have had no credence. Nature is, however, opening her storehouse, and the action of the

X Rays

and the wonderful substance Radium, that gives out

Perpetual Energy,

to say nothing of wireless telegraphy, have prepared the mind

seemingly impossible.

Few would Dream that our very Thoughts and Actions

leave vivid impressions upon articles which have been in contact with our persons, and that by using a suitable agent a word picture can be crystallised out just as wonderful in its way as a photographic picture.

The Power of Perceptive Touch

is possessed by few, and it is only those who possess this power that can give these delineations. All that is needed is an article that has been carried by one person for a few days, and not one that has been handled by many. A glass, a piece of hair, a purse, a trinket, will answer the purpose. This must be well wrapped in paper and sent together with a fee of 2/6 in England. The article will be returned with a delineation in from seven to fourteen days from its receipt.

In all cases the receipt of package will be acknowledged by return post.

MADAME LOTO,

The Ferns, 30, Victoria Road,

Aston **BIRMINGHAM,**

by post only.

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